



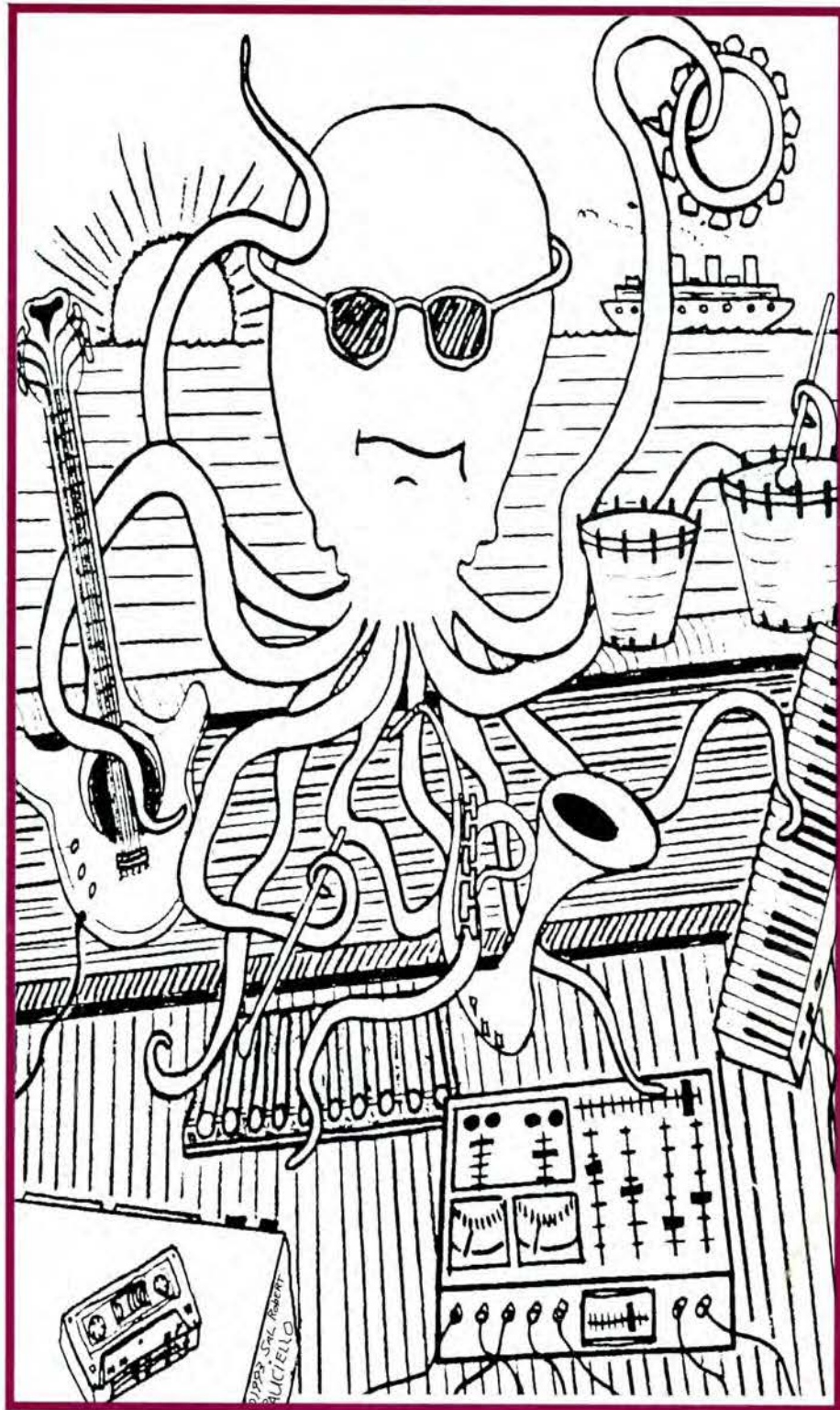
HOME TAPING & DIY REPORT

NOV – DEC

1 9 9 4

ISSUE #10

\$ 3 . 5 0



IN THIS ISSUE

Reader Feedback
Pirate Radio
RS Woolson – a DIY CD
DIY Activities
Scott Brookman
DIY Reviews
Home Taper Fest
4-track How-to's
Scraping Teeth

Spilling Audio

AMSCRAY AMOK
 ANCIENT
 CHINESE SECRET
 DUKE ANDREWS
 AF TRAUMWELT
 RAYMOND BALLY
 BAMBOO
 CATHEDRAL
 DAVID BARNES
 BIG CITY
 ORCHESTRA
 BLOWHOLE
 BORIS & IVAN
 BRAIN NAP
 DONALD CAMPAU
 CHOCK FULLO
 BEAK
 KEN CLINGER
 THE CONSPIRACY
 DARK HORSE
 DIMTHINGSHINE
 DR. MONGO
 TARI-BUBU &
 LOVE GRENADE
 STEVEN DRESSLER
 TERRY EASON
 ELEVEN SHADOWS
 ETAT DES STOCKS
 FUNGUS FIRE
 TABERNACLE
 CHOIR
 QUBAIS
 REED GHAZALA
 PAUL
 GUERGUERIAN
 GUT BUCKET
 GUMBO
 RAY HARMON
 ERIC HAUSMANN
 HAUZ
 JOHN HERRON
 PETER HINDS
 MIKE HOVANCSEK
 INCH EGGS
 HANK JANSEN
 NATHAN JEWETT



BRYAN KIESER
 LAB RAT
 THE LAND OF
 GUILT AND
 BLARNEY
 JACKY LIGON
 LIQUID
 COLOSTOMY COMA
 LITTLE FYODOR
 LOCUST PUDDING
 LORD LITTER
 JOEY LUPIN
 DON MALONE
 THE MIRACLE
 MUSTARD
 BERNARD
 TOM NUNN &
 DOUG CARROLL
 NUX VOMICA
 JEFF OLSON
 RAW TOAST
 DAVID SCHALL
 SCREAMIN POPEYES
 SECRET ARCHIVES
 OF THE VATICAN
 SPHINX
 HOLOTRONIC
 SPILLING
 STATIC ORCHESTRA
 RUSS STEDMAN
 GREGORY
 S. STOMBERG
 DAN SUSNARA
 DAVE SWEAT
 TRIPTIC
 OF A PASTEL FERN
 TURNTABLE
 ANXIETY
 DUSTIN
 WEATHERWAX
 WF & THE
 QUESTION
 CHRIS WIND
 YOUR HOST BOBBY
 ROTCOD ZZAJ

tut tut... it looks like rain



P.O. Box 24592 • Jacksonville, FL 32241 • USA
 JUNKSPILL@AOL.COM



NUMBER TEN

Published By
GAJOOB

Editor
Bryan F. Baker

Contributors

Jim Rite, Henry Schneider, Bob Bunce, Russ Stedman, Jack Lucas, Zalnikor Bohatvretz, Ed Bateman, Gary Likert, Michael Mantra, Matt Towler, Michael J. Bowman, Wayne Branch, LMNOP, Robert Sal Pauciello, Michael Roden, Kevin Slick and Bob Hawks.

GAJOOB Magazine (ISSN 1078-2303) is published sporadically (see editorial), covering do-it-yourself audio and video recording with news and articles of interest to artists engaged in such activity.

CONTRIBUTORS: Send articles and line-art pertinent to the theme of DiY audio and video recording — payment is one copy of the issue in which your contribution appears. **SUBMISSIONS:** DiY recording artists are encouraged to submit their work. All work of a DiY nature will be listed along with a contact address to facilitate direct contact between the artist and interested parties.

SAMPLER TAPES: All artists whose work is listed may choose to have a selection featured on a DiY Sampler Tape. This series of tapes allows readers to sample an artist's work before they buy. The "all comers" approach of the series also makes it an effective document of DiY recording. To appear on a Sampler tape, include a 2nd copy of your release for dubbing.

ADVERTISING: *GAJOOB* publishes information of use to the ongoing activities of DiY recording artists free of charge. All other notices should make use of our cheap but effective classified (\$5/50 words, free to subscribers) and display advertising (write, call or e-mail for latest rates). A tentative **DEADLINE** for issue #11 has been set for Nov. 15, 1994.

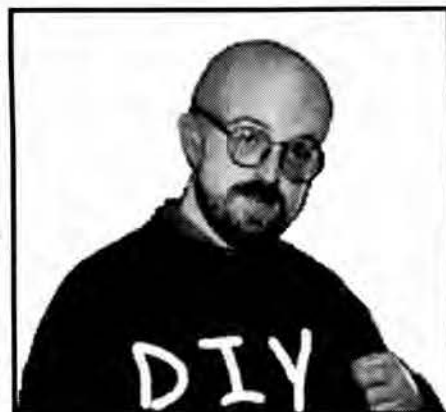
SUBSCRIPTIONS are currently \$15/6 issues in the U.S.A., \$20 for Canadian & Mexican subscribers and \$25 for overseas subscriptions. **MAKING**

CONTACT: We encourage correspondents to make use of the internet whenever possible. Our current e-mail address is GAJOOB@UTW.COM. Mailing address: GAJOOB, PO Box 3201, Salt Lake City, Utah 84110 USA. A new telephone line has also recently been established to take your messages: (801) 364-5110.

© 1994 GAJOOB. All rights reserved.

Editorial

Welcome to the long-awaited 10th issue of *GAJOOB*, the magazine for home and do-it-yourself recording artists. As in previous issues, the information found herein will enable you to further your contact with people interested in DiY work, such as distributors, radio programmers, compilation project organizers, collaborators, publications, electronic media and others, plus let you in on the world of home-recording and the people who do it.



The Editor

It's been well over a year since the last issue of *GAJOOB* and I wish I could say we've just come through some bad times and things are looking great for the future. But the truth is, I just don't know what the future holds for this magazine. The past 2-3 years have been full of changes for me in my personal life. Marriage, baby, hectic work schedule (I do have a "real" job, by the way). The time I have to devote to *GAJOOB* is free time and it seems I've been having very little of that lately. I apologize for that.

This issue marks the beginning of a few new directions you will see *GAJOOB* taking over the next little while. First off, you will notice the leaner page count to this issue. What I'm planning to do is publish more issues *more consistently*; which will mean leaner issues, but more timely information. You may see an evolution in the format of *GAJOOB* over the next few months. It may become more of a newsletter, if the flow of information pertinent to DiY artists dictates it. Or it may remain much as you see it here. But it will not become the bloated monster it was threatening to become when we last met. *GAJOOB's* primary purpose remains to help foster creative DiY recording activity.

Over the past several months you may be happy to know that *GAJOOB* has been making its way into the electronic network of the internet. The first electronic version of this zine is now available on several BBS's, as well as America Online and should be available by anonymous FTP very soon. We have set up a weekly electronic mailing list (e-mail me if you're interested in being on it) which will provide updates on DiY info and whatnot. And, in the near future, *GAJOOB* will appear on the WEB as well. I've already met many hometapers on the internet (old faces and new) and I'm excited about the new possibilities DiY networking and information exchange will have through this growing phenomenon.

Over the next few months, I will need your support like never before. This is really nothing new, because *GAJOOB* has always been an open forum in which DiY recording artists can find an outlet for their work and ideas. And I especially encourage you to take advantage of this forum now. I want to see more articles about the craft of DiY recording. I need you to keep me up-to-date on any information you may have about DiY activities of interest to the readers of *GAJOOB*. I need relevant art and photos. I need interviews of DiY recording artists who are very essentially DiY. And I need your feedback on how to continue to make this forum even better.

I'm planning to have the next issue out before the new year. So any of you wishing to advertise (this helps a lot!) get your ads to me before mid-November (write or e-mail me for the current rates). *GAJOOB* also has t-shirts available for the first time (really!). They're like the one I'm wearing in the photo above. There's an

Contents

PAGE 3

Editorial

PAGE 5

Reader Feedback

PAGE 6

Radio Pirate

PAGE 7

My DiY CD

PAGE 8

DiY Activities

PAGE 18

Scott Brookman

PAGE 21

Reviews

PAGE 35

Fast Forward Fest

PAGE 37

Better Recordings

PAGE 39

My 15 Minutes

PAGE 41

Classifieds

PAGE 43

GAJOOB Projects

ad somewhere in this issue with more info. And please check the back page for some special GAJOOB-sponsored DiY projects in the works looking for your participation.

I had a lot of help with the new issue and I want to take a second here to thank everyone for their contributions. Sal Robert Pauciello (9 Stanley St., Irvington, NJ 07111) did the cover art for this issue and he has a lot of DiY comics and music available. The photo of me is by Lisa Marley with manipulation in Adobe Photoshop by me. Michael Roden contributed the graphic at the bottom of the Editorial (oops! you'll see it next time). Roden's Thru Black Holes Conics & Music (2018 Big Indian Rd., Moscow, OH 45153) is home to a lot of quality stuff, from full-color comix to wild, spacey electronic rock. The Reader Feedback art is done by Michael J. Bowman (PO Box 316, Cooper Stn., NY, NY 10276). After listening to Robert Scott Woolson's (PO Box 1158, Lockport, NY 14095) great CD, *The Rise and Fall of*, I asked him to write about his experiences from his own home-recording standpoint. "My DiY CD" in this issue is the result. The artwork is taken from Woolson's CD and I think everyone should write for their own copy (it's only \$10). The *baby sue* comic is by LMNOP (PO Box 1111, Decatur, GA 30031). Baby Sue is highly recommended for lovers of very dark and sick humor. LMNOP also has many DiY tapes and a brand new CD which you simply must own if you love great songs. The *Fartles* comic is by Peter Tonks of Cowtown, the only Denver band that matters (PO Box 02335, Denver, CO 80250-2335). Scott Brookman (PO Box 14719, Richmond, VA 23221) and I did our interview over the internet and he offers some insight into that, as well as more views from the world of hometaping. The accompanying art by Bill Hill (1627 Millwood Dr., Salem, VA 24513) is taken from Brookman's *It's More Than a Hobby* tape. I've always been struck by Hill's art which has appeared on a number of Brookman's tapes and will appear on the cover of GAJOOB #12 as well. The artwork for Arnoud Verdwaald and Herman Antonisse's article on the Fast Forward DiY Festival which took place in Nijmegen, The Netherlands, this past April is taken from the guide put out by the festival. This article was also arranged and submitted via the internet (thanks Arnoud!). Michael Mantra wrote the excellent article on how to make your 4-track recordings better. He runs a label called Tranquil Technology Music which has many tapes available, including his own Burmese gong performances and a large collection of relaxation recordings. Contact: PO Box 20463, Oakland, CA 94620. James Rite (5722 So. Flamingo Rd. #272, Cooper City, FL 33330) contributed his article on being in the band voted worst by Spin Magazine. Rite (formerly Dimthingshine) has been an active DiY-er much longer than the six or seven years GAJOOB has been around to write about it, and I've seen his work take many creative turns (his work with the improvisational Ulterior Lux, among others, is highly recommended). Special thanks also to this issue's reviewers: Jim Rite, Henry Schneider, Jack Lucas, Zelnikor Bohatyretz, Ed Bateman, Gary Likert, Kevin Slick and Bob Hawks. And, finally, thanks to this issue's advertisers and to Lisa and Allyn.

I hope you find the new issue useful to your work and helpful to your pursuit of creative DiY recording. I encourage everyone to get busy and have fun participating in all the activities listed in this issue. I've done my best to keep the info here current, but please let me know of any changes so that I can pass the info on to everyone else. In an effort to publish the large quantity of reviews we currently have completed, there will be a supplement to this issue published very shortly which will consist of reviews and more reviews. This supplement will be free to all GAJOOB subscribers.

Finally, I would also like to challenge everyone as you are busy getting your own work heard, to take the time to send away for the work of at least one other DiY artist you discover in this issue — I really think it would help your own work to hear what else is going on out there. Besides, anything that promotes more DiY activity is worth doing in my book.

Get going now and I'll see you sooner here or there.

Reader Feedback



FIRST CLASS

Listening to the [GA]JOOB sampler tapes, eagerly and with much enthusiasm, was a unique experience, and enlightening. It gave me a sense of community, hearing all these other musicians who, although they make a wide variety of music in all genres, often have production values very similar to that of my own tapes. As I listened to the tapes in my basement studio I pictured hundreds of hometapers fiddling with four-tracks and other budget equipment in their basements, a vast network of underground sound artists turning out some of the most inventive work being done these days. It's really reassuring and refreshing to know that there are this many people dedicated to doing something new and different with music, on their own, in their own way.

Steev Hise
Viral Communications
Ann Arbor, Michigan

The all-comers approach of the sampler tape series offers an effective way of documenting DIY recording output, besides giving people a chance to hear an artist's work and get them interested enough to make contact. Watch for a new set of sampler tapes to be released with the next issue of GAJOOB.

— Bryan

Please send me a sample of GAJOOB. I'm one of those who has fun fooling around with "home-made" sounds, listening for sounds I've never heard before. I'd like to find out what all else is out there. Like a ground-hog, I take the ear-phones off and look up to see what all else is around. It's a seasonal thing, most of the time I'm happy with my few contacts and whatever sounds my machines are able to generate. But the weather is turning, and I've the feeling I might have missed (might be missing) something. Thanks.

John Cieciel
Countryside, Illinois

I love getting letters like this one. Dig in John, I hope this issue of GAJOOB helps you with your search.

— Bryan

Hello! Are you still publishing? Is #9 the latest issue, or have there been issues since then? (Judging by the ads, I'd say that if #10 isn't out, it's WAY late). If GAJOOB is still going, what's the deadline for next issue?

Is the radio show still alive? There was no note with my issue on your current status. I called your info number and got only a brief bit of guitar work and a standard answering machine message — far from the 3-minute message promised. Please help! I am left ignorant!

Colin Wales
interfear recordings
Muscatine, IA

Issue #9 was indeed the last issue of GAJOOB that was published. The deadline for issue #11 is November 15. As long as support continues for an increased publication schedule for GAJOOB, submissions sent in for review should be published within two months of being received.

GAJOOB's radio show has ceased to exist at KRCL, 91 FM in Salt Lake City. I came to the unfortunate conclusion that we were never going to get a reasonable time slot, after two solid years of knocking down the Monday morning 3-5:30 A.M. shift. KRCL is still a great station for the community in which I live, but I really do believe, as I'm sure many of you do, that it could have been still greater by offering DIY artists an effective voice in this community. You may wish to write Ken Pavla, Program Director, at KRCL, 208 W. 800 So., Salt Lake City, Utah 84110; and let him and the station know why they should be interested in fostering creative, DIY recording by putting GAJOOB's DIY Radio back on the air in a more constructive time slot.

Lastly, the 3-minute message line was discontinued from lack of response. However, I have set up a new line here that can take your messages should you need to get a hold of GAJOOB by phone. The number is 801-364-5110.

Please check out the projects on the back page sponsored by GAJOOB for more outlets for DIY recording artists. And those of you with internet e-mail access can receive a free, weekly DIY report from GAJOOB that offers the most efficient and fastest way of staying up-to-date on DIY activities around the world. Keep the info coming and we'll do our best to keep you updated.

— Bryan

Confessions Of a Radio Pirate

squest@moonwatcher.avrtech.com

I've done all kinds of radio, and pirate radio is the only one I have really enjoyed. I suspect most people involved in it are in it for the love of the WHOLE process; including building and operating a clean rig. Just like the Hams, only a lot less anal.

Pirate radio is the most satisfying, and least rewarding of undertakings I have ever pursued. You never know if people are listening, there is no direct feedback for your efforts, there are no "babes at your feet," no instant stardom, no adoring fans, nothing. There is, however, the satisfaction of doing a job that the [real] stations are too pussy to undertake.

So why do I do it? Simply, because the radio stations around here are too scared of the FCC to play the music that I like to listen to. In fact, others like to listen to it too. It's nice to be able to tune into a radio station that doesn't avoid songs that contain expletives, and especially one that doesn't bleep out the words that the FCC (and only the FCC) finds offensive.

Just the other day I was listening to one of the best radio stations in the area, a 100 watt stereo station operated by the West Des Moines schools. Someone was playing one of my favorite Nine Inch Nails songs, but because they are an FCC licensed station had to bleep out the one word in the line "Me and my f---ing gun" (this is how it came out, with the dashes representing blank or no sound). A powerful song, with a powerful meaning. Bleeping the word castrates the song and removes the energy, and with it, the meaning. That's why when I play it, I push up the master control so that the needles are in the red and modulation is 100%!

I can *NOT* stand for castration of another man's art or music. I am not the only person in the world who feels this way. I am not

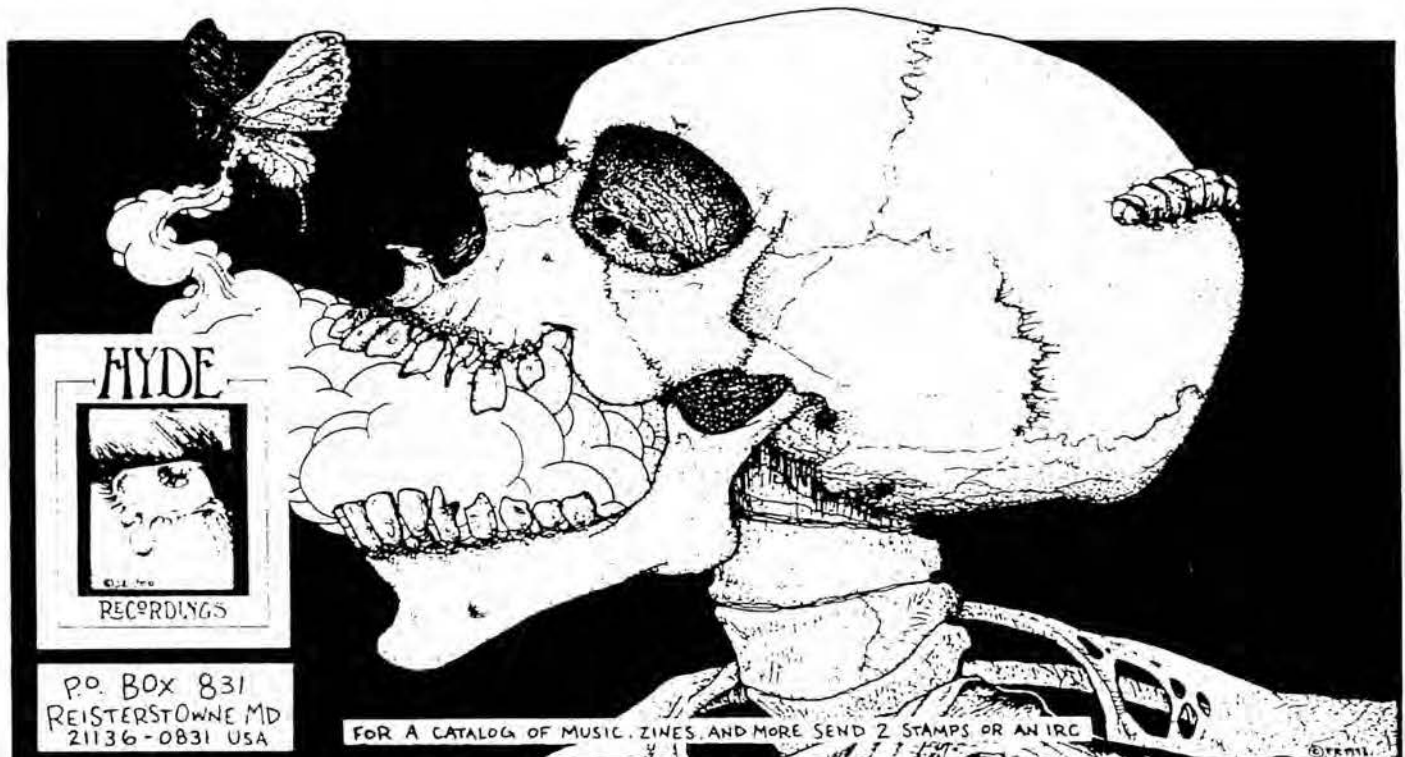
doing this because of political reasons, I have nothing important to say. I don't give a fuck about politics, government, rules or regulations. What I do care about is the truth, an open mind, saying what comes from your heart, spontaneously, and without cue cards, without play lists.

I talk to the microphone like I am talking to my soul. I open myself up to the world and let the world inside me. I talk about my fears, my pain, my emptiness, and if I can touch just one other person who can connect and say "Yea, I feel that way too, I'm not alone," then I have done my job.

You will never hear this kind of air play on a commercial station. It makes people sad, it may even make people angry, but it makes them think. Thinking is not good for commercial radio, mindless robotic and spontaneous purchasing of the advertiser's product IS. I have nothing to advertise, nothing to profit by, I have no reason to be fake, "up-beat" or happy. I can be myself, speak my mind, be *honest* for once in my life. Yeah, I was a professional DJ once. I thought I would get the babes, I would be cool, instead I earned minimum wage to sit in a small closet with a console, mic, phone, and carts. Lots of carts, carts of stuff I didn't like, and a play list provided by the program director that I had to follow or be fired.

This was not what I had expected. I had so much incredible music to play, music to share, stuff no one would ever hear if it wasn't for unsanctioned, illegal, pirate radio.

P.S. Amendment 1: Congress shall make no law abridging the freedom / MicroPower FM Broadcasting of speech, or of the press.



My DiY CD

by Robert Scott Woolson

In September 1993 I did what only a small number of home-tapers have been able to do: I released a compact disc. But don't cry "sell out!" yet. I did it in true home-taper style: at home and on cassette tape. I'll describe my experience for you.

I started the project in September 1992. I had been doing cassettes for several years, and even a couple of vinyl records, but I was now in a rut. I was bored and frustrated with the whole cassette thing. I wanted to do something different for a change. The idea of a compact disc came quickly to mind, but at first I dismissed it. I didn't have tens of thousands of dollars laying around waiting to be spent. But I looked into it a bit, just out of curiosity. I discovered that CD manufacturing was far less expensive than I had

thought. I had no intention of ever recording in any commercial studio, (I'd gone that route before, and it was a nightmare), so I was worried about getting good quality recordings. I finally decided that the least I could do was try, so I took a deep breath and dove in.

The first thing I did was check over my equipment. My stuff is very modest, even by home-taper standards, but I knew my 4-track was up to the job. I debated whether I should use my \$50 dollar vocal microphone or buy a professional one, and figured I'd just make do with what I had, (a decision I came to regret). I bought a reverb unit and a drum machine, and took a couple of weeks learning how to use them.

Then I turned to the songs themselves. I made a list of the almost two hundred songs I've written, and started going through it. First off, I eliminate all of my early experimental stuff. I had lost interest in that style of music, and I couldn't recreate most of those noise improvs anyways. Secondly, I avoided instrumentals. I've done dozens of them, and they're always fun, but they don't really 'say' anything specific, in my opinion. Lyrics have become very important to me, so they played a big role in selecting the songs. I finally ended up with about 15 of my favorite tunes, plus a few extras just to be safe.

And so, with songs in hand and guitars tuned up, I started recording. I spent October and November making 3 or 4 complete recordings of each song, changing and improving them each time. At this point everything was straight 4-track; I didn't do any track bouncing at all. Throughout December I listened to everything, and picked the versions I liked the best.

Now it was time to put together a master tape. I needed outside help for this, so I went to Ohio to stay with Ray Carmen for a couple of days, and we mixed up a DAT master at Mike Crooker's Uneven Tracks Studio. After getting back home and listening to the reference tape a few times, I decided it just wasn't up to snuff. Now what? Try again at another studio? I didn't really want to. By now I had become pretty possessive

about my project. I wanted to do it all by myself. So, even though I knew it would set me back a few months, I went out and bought my own DAT recorder.

But once I got it home and had it figured out, I started thinking, "Gee, I could make great sub-mixes with this, and then bounce them back into the 4-track. I could build up a lot more layers of guitars and stuff." So, between March and May 1993 I re-recorded half of the songs, greatly improving them. I also replaced a couple tunes with brand new ones I had written over the winter.

Now I was ready to have a try at another master. I planned on doing it slowly, just one or two songs a day, taking

my time and getting the best sound possible. But, for some reason I just can't work that way. I sat down at noon one Saturday in June, and I didn't stand up again until the whole thing was all mixed, eight hours later. I was a bit stiff, to say the least.

At this point I think I made a major mistake. I had mixed everything straight off the 4-track into the DAT, without going through any external mixers or compressors or

anything, and I used my cheap stereo speakers as monitors. With this kind of set-up, I should have made more than one master, changing my position in relation to the speakers each time, working at different volume levels, changing things around a bit and so forth.

Then I could have compared each mix with one another, as well as with recordings by other artists. I think the final result would have been much better than what it actually is. But nevertheless, what I did do was send the one DAT master off to the manufacturer first thing the following Monday morning. My second regret. Oh well, live and learn.

Now it was July. For the next month I lived in a state of constant anxiety. I waited and waited, and worried and worried. I imagined all sorts of horrible things that were probably going wrong. But finally in August I received word that the CD's were ready to be picked up. Everything had gone smoothly. I hauled them home, and then set about getting the tray cards printed up. I had held back on them because I didn't know exactly what color the labels would be, and I wanted to try and match them. I took my copy and my artwork over to a local printshop, and was promised a completed job in two weeks. Six agonizing weeks later the cards were finally done. I made a vow to never ever set foot in that print shop again.

I had already started advertising the cd's several weeks earlier, and there were a bunch of orders piled up and waiting. I assembled the CD's and jewel boxes, wrapped them up with a short note apologizing for the delay, and trooped off to the Post



continued on page 36

DiY Activities

Labels & Organizations

DRAGONFLY RECORDS is a label, "... dedicated to the nurturance and release of women artists. Its feminine mission is to bring together women in cooperation so that we may become a more powerful, diverse, and evident group of musical and poetic voices." Founder Tina Mashci, whose newest release, *You Can't Stop the Prisoners From Singing*, is the first Dragonfly Records release, is in the process of assembling and organizing a compilation disc featuring Women Artists to be cooperatively financed by the contributors. Any interested performers (such as singers, musicians, poets, comedians, artists) please write. [258 Handy St. #1, New Brunswick, NY 08901 USA]

GRAB BAG RECORDS seeks unsigned artists and bands — "Any unsigned band or artist seeking a small label that will be devoted to THEIR project—and not 300 other ones that came out that week—should not delay in sending a demo tape and any available information. We have a small, talented staff; over 400 worldwide contacts and connections to radio stations, press, clubs, and major & independent labels; the best and most open contracts ANYWHERE in the biz; and we are connected to BDS (Broadcast Data Systems), the next wave in album promotion. Through BDS, we can upload a digital pattern of your song(s) and then monitor its airplay ONLINE. We are now seeking to expand our roster and are accepting submissions from artists of all formats." [Grab Bag Records, 2962 Millar Avenue, Santa Clara CA 95051; (408) 248-8311; Voicemail: (408) 450-8825; Att: Jeff DeWester or Rahul Gupta; Grabbag@cup.portal.com]

THE DRAWING LEGION offers provocative

magazines such as PhotoStatic, Yawn and Retrofuturism. Many pamphlets are available under the Retrofuturism banner. The Drawing Legion is also home to The Tapebeats and is the place to go for in-depth discussions concerning the concept of Plagiarism and anti-copyright activities. [PO Box 227, Iowa City, IA 52244, USA]

XEXOXIAL ENDARCHY is the organization of Liz Was and Mickal And which serves as a multifaceted media outlet publishing and promoting activities. From deconstructionist writings to mail art to networking publications on disk. Dreamtime Village is their home and base (and operates as a full fledged alternative community), open to artists, realizing art as a way of life. Dreamtime Village also conducts Summer workshops that provide a diverse, hands-on approach to DiY art. [Route 1 Box 131, La Farge, WI 54639, USA]

FROG PEAK MUSIC is a group of artists devoted to the production, distribution and availability of experimental work. As a publisher, the interests of Frog Peak include books on speculative music theory, new scores, new recordings and innovative music software. As a distributor, Frog Peak is interested in artist-produced recordings, scores, and writings, and in working in collaboration with other artist-run organizations (like Soundings Press, Cold Blue Records, NMA Australia, and Artifact Recordings). Frog Peak also serves as an archive and a general service organization for its member artists, and as a mechanism to initiate new projects. Frog Peak makes use of new, appropriate, affordable production and distribution technologies, and works with member artists to determine the details of pricing, production and distribution. [Box A35, Hanover, NH 03755, USA]

EMIGRE does a lot of things of interest to

DIYers. For ten years, they've existed on the cutting edge of typography, producing a magazine which consistently pushes the envelope of graphic design thought; while also offering a large collection of computer typefaces. New faces include Whirligigs, a picture font, Suburban, a font combining sans serif and script features, and Platelet, a font based on the existing characters of California license plates. Emigre also releases music from a small, select group of artists, many of which are producing music DiY. [1475 D Street, Sacramento, CA 95819 USA]

MYSTERY HEARSAY INTERNATIONAL is the moniker under which longtime DIYer Mike Honeycutt conducts a whole lot of things of interest to other DIYers. He hosts a weekly radio show on WEVL 89.9 in Memphis; he runs a distribution label (called World Helix Distribution); he runs his own cassette label; and he puts out a newsletter. MHI's focus leans decidedly toward the harsher end of electronics and sonic manipulation. [PO Box 240131, Memphis, TN 38124 USA; phone: 901-725-0313; internet: mhoney@svdospk.com]

VICTORY REVIEW is a wonderful monthly publication put out by Victory Music that offers an extremely active voice in the acoustic music area, listing a plethora of performance, radio show, publications and anything else of interest to working acoustic musicians. This is indispensable to those working in the acoustic genre, including folk, blues, gospel and more. Just published in 1994 is their first ever Northwest Folk Directory and Resource Guide, which covers the states of Washington, Oregon, Alaska, Idaho, Montana and Wyoming with listings of over 1200 venues, organizations, presenters, radio, media, performers, dancers, storytellers, festivals and supply services. The guide sells for \$19.50 ppd. [Victory Music, PO Box 7515, Bonney



LMNOP

STEVE RUBIN founder of FOT Records in Bloomington, Ill., recently passed away. From a letter sent by Punk Records: "It is with great sadness that we mourn the loss of our founder and president. At the age of 31, he was taken by cancer, but not before building FOT Records into the quirky entity known and appreciated by odd music lovers around the globe. We will miss his wonderful spark, as well as his incredible skills in the areas of production, artist development and distribution." All those who are still interested in the work of FOT may now contact Punk Records which will continue to carry the FOT catalog. [PO Box 3664, Bloomington, IL 61702-3664, USA; phone/fax: 309-365-4491]

NONSEQUITUR has just established itself in its brand new location and is now open for walk-in customers. The new Nonsequitur Music Gallery is located in a large, sunny storefront in downtown Albuquerque. Come in, sit on their couch, read their books, listen to their music and pick their brains. Even buy stuff. They are using their walls as gallery space to show music/sound-related visual work: scores, new instruments, text-based work, performance documentation, installations, etc. They are also co-producing some concerts with the Outpost Performance Space, an intimate (100 seats) venue in Albuquerque which is devoted to all kinds of marginal music. There isn't a lot of money involved, but it's a nice place run by good folks, and if you are passing through it might be possible to arrange a pick-up gig. [PO Box 344, Albuquerque, NM 87103, USA; phone: (U.S. & Canada) 800-949-8404, elsewhere 505-254-9145]

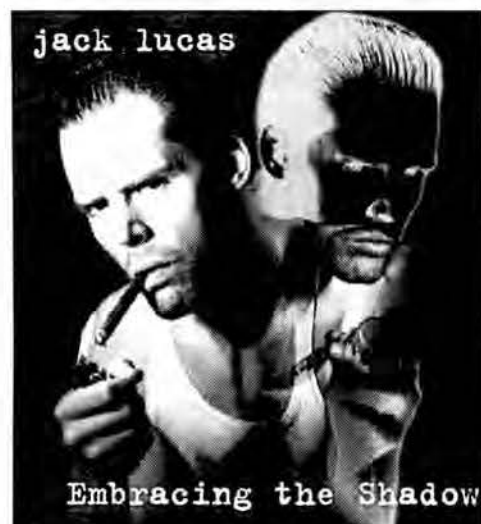
THE LEVELLERS are more than about music, which they believe is more a way of life than simply mere entertainment. Currently they have turned their attentions to The Criminal Justice and Public Order Act 1994 which, according their press release, "...will deny the right to silence when arrested, deny the right to Assembly and all peaceful Public Demonstrations. It will outlaw free Festivals and Raves, and make the travelling gypsy lifestyle that has been a part of British culture for centuries illegal." They have an organization you can join called On the Fiddle which gives you a video, two issues of their 32-page color magazine printed on tree free hemp paper and discounts off other Leveller merchandise. Write for more info. [On the Fiddle, PO Box 266, Allston, MA 02134-0003]

PERSONAL SOUNDTRACKS has a growing list of DiY tapes from bands exploring a diverse palette of sounds falling somewhere in the "experimental." Ozone Bandits, Fungus & Tongues, Factor X, Antonym, Lee Milan and others. Also available is what appears to be an ongoing cassette compilation series. Two tapes available so far for £5.50 each. [Personal Soundtracks, 24 Woodstock St., Rochdale, Lancs, OL12 7DG, ENGLAND]

Distribution

TASKMASTER RECORDS is a new "dark grinding electro industrial" record label that has started an international mail order catalog where, "...bands and labels can sell their stuff to more people. It's easier to write to one place and order many, than to write to many to order one." [Taskmaster Records, PO Box 49122, Austin, TX 78765 USA]

KENTUCKY FRIED ROYALTY is a worldwide underground distribution system that operates outside the usual music industry. If you have music you would like spread throughout the world, contact KFR for more information. It is open to all, and a peak at a list of the artists on KFR-USA's (run by longtime DiY taper Don Campau) extensive catalog is mind-boggling. Really. All tapes go for \$5, and, believe me, there are a whole lot to choose from (so choose a whole a lot!). [PO Box 23952, San Jose, CA 95153, USA]



"Brilliant"

GAJOOB Reviews Supplement, Winter '94-'95

cassette-only album, \$5.00 to:
interloper productions
p.o. box 3481
salt lake city, utah 84110

ART PAUL SCHLOSSER has a fan club you can join for \$25, which gets you a CD or two tapes, a t-shirt, an official certificate, your name on his mailing list, a poster, and a copy of his cartoon. [214, Dunning, Madison, WI 53704 USA]

UBUIBI is a label run by Das of Big City Orchestra that likes noise. Sound destructions of various makes on various models (CD, vinyl, tape, video, stickers, x-mass cards, postcards, books and probably much more). Much of this is hand-made and includes lots of surprises. If you're into noise on any level, get in touch with this label. It's a must! [UBUIBI, 1333 Grove, San Francisco, CA 94117, USA]

NOTES ON CALL provides several services of interest to DiY artists. Their educational service publishes audio versions of printed lessons in major guitar magazines. Auditions On Call provides a national platform for unsigned artists to get their music heard via an interactive telephone sampling system. Artists provide 3-minute auditions of their work and callers can leave messages for particular artists. Radio Free is a radio show which airs every Monday from 10 pm - 1 am on Cable Radio Network. It's for unsigned artists only. Get in touch for more info. [146 Second St. N #201, St. Petersburg, FL 33701 USA]

MUSIC & ELSEWHERE is the distribution label run by Magic Moments At Twilight Time's Mick Magic. Seems to run a little bit like the international KFR distribution organization, but not with quite the "clearinghouse" attitude. Mick does a little picking and choosing which tapes he carries (but he's picked and chosen quite a large number). Ask for the latest (send an IRC) newsletter which lists what's new and what's up, along with top sellers lists and other odds and ends. [Mick Magic, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ, ENGLAND]

NEUZEITLICHE TONKONSTRUKTIONEN is a label started by Alexander Frick who infuses his networking activities with loads of

enthusiasm for the free music ideal. Compilation projects and distribution of independent artists is all going on right now with many well-known cassette artists included in this early catalog, including MMATT, Gypsy, Lord Litter and others. Send an IRC for reply. [c/o Alexander Frick, Schiesshüttestr. 60, 7311 Owen, Germany (W)]

PROGRESSIVE ENTERTAINMENT is a new label open for all kinds of music. All styles welcome. No deadline. Send your music on a chrome cassette or DAT. They promise to answer letters sent to them. [Progressive Entertainment, c/o Markus Detmer, PO Box 1105, 5272 Wipperfurth 1, GERMANY]

Publications

BABY SUE makes the move to standard magazine size with this issue; but thankfully retains all of the dark, anti-pc humor you've come to know and love. Starving dogs for science, sewer systems of the stars, along with the regular Ace Backwards and others contributions. And a healthy dose of music reviews as well. Always one of my faves. [\$3.00 (checks payable to Fievet) • PO Box 1111, Decatur, GA 30031-1111 USA]

FOUL, a new zine covering music, art, current events and everything foul, will begin

publication soon. Bands looking for publicity should send their tapes/CDs to: [FOUL, PO Box 3784, Poughkeepsie, NY 12603 USA]

NORRIS-WHITNEY COMMUNICATIONS has just published Music Directory Canada, Sixth Edition. Dubbed the Canadian Music Industry's "Bible," this edition boasts more than 6000 listings in 60 different categories. The book has listings of everything from bookin agents to record companies to music education and more. [23 Hannover Dr. #7, St. Catharines, ON, L2W 1A3 CANADA]

THE MMATRIX #6 for Winter 1993 is (like #5 before it) chock full of inside stuff on a whole bunch of independent labels and other activities. Editor Mick Magic is the enthusiastic one behind all the underground madness that centers somewhere around his band Magic Moments At Twilight Time whose seemingly endless series of *Flashlux* tapes, compiling past output (some of it as far back as mid-80's) of MMATT is being released on independent tape labels all over this wonderful planet of ours. You must write to Mick now and become likewise caught up in all the hubub. [Mick Magic, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ, ENGLAND]

ND is an outstanding resource for DiY artists working in sound, publishing, mail art and more. ND's mailart coverage is essential for anyone exploring it, 100's and 100's of contacts. A must-have publication for every DiY artist. [ND, PO Box 4144, Austin, TX 78765 USA]

HEARTSONG REVIEW has just come out with a new catalog filled with info on "socially and spiritually conscious music, reviews of over 150 hard-to-find recordings of many styles, including chanting, Children's, vocal folk, rock, world, acoustic and quiet relaxation music. Plus books, videos, and other resources. Note their address change as well. [PO Box 5716, Eugene, OR 97405, USA]

DREAMS WORD is the publication of Electronic Dreams, "... a supportive action organization for the world of E-music. Supportive action by definition includes networking, building a sense of community, and working towards a united effort of others who love the music." Of specific interest to DiYers is their reviews of independently produced E-music. Ask about their official Internet forum known as "emdreams" as well. [Electronic Dreams, PO Box 42385, Portland, OR 97242, USA; phone (evenings): 503-227-0417; email: elana@agora.rain.com]

Like a snowball in hell... Some Kinds of Wonderful by Dan Sweigert

64 minutes of progressive music on compact disc



Hard to tell whether Sweigert is a pioneering genius or just plain nuts. This cd is definitely one of a kind.

Lorida Frank

FreeFest Monthly

...wildly different

Eric Arneson

Notebored Magazine

Lots of interesting ideas that break with convention... quite adventurous.

Michael Kelley

Renaissance Records

Available through ZNR Records or send check or money order for \$12 to: **Seven Productions** 603 McKinley St. Batavia, IL. 60510 U. S. A.

FACTSHEET FIVE is subtitled, "The definitive guide to the zine revolution," and it surely lives up to its title. 147 pages in issue #52 of reviews, reviews and more reviews. I love the comics included in each issue as well. And there is a small section for reviews of recordings and, thankfully, Editor Seth Friedman seems to have a particular liking for homemade tapes. A definite must have and must-subscription. [sample: \$6.00; subscription: \$20; PO Box 170099, San Francisco, CA 94117]

FREEWAY is a magazine, edited by Dan Plonsey and others, dedicated to improvisational music. Improvisational music is like a religion here. It is something felt, an expression of one's soul. The magazine is growing impressively, currently reaching 1500 readers. And the music review section includes DiY cassettes. [\$3.00 • 2149 Curtis St., Berkeley, CA 94702-1815, USA]

GLOBAL MAIL is a triennial publication loaded with contact addresses and a whole bunch of projects taking place that you can submit your work to. Mail art, video and tape projects, fax projects, letter projects, zines looking for contributions. All this and more. Literally hundreds of listings. [Ashley Parker Owens, PO box 597996, Chicago, IL 60659, USA]

IMPROVJAZZATION NATION continues to bring us a world of information with each new issue. Like Editor Dick Metcalf has said, this is like a sort of "fence post chat." Dick talks excitedly about lots of independent music (both cassette and CD) and includes reviews from others and encourages others to get involved and send stuff (including reviews of underground network stuff you've heard) to him. If you want a tireless, enthusiastic view of independent music and home recording, you must check this out! [\$2.25 or eight 29¢ stamps/ Dick Metcalf, HQ, 19th SUPCOM, Unit 15015, PO Box 2879, APO AP 96218-0171, USA]

KRIME SONIK contains articles, interviews, reviews, news and contacts about the worldwide underground scene. Send news about your activities for future issues. A free newsletter is also available. Written in French. [Send IRC/ Patrice Miossec, 205 rés. Jean Monnet, 33400 TALENCE, FRANCE]

STRANGE BACTERIA publishes a new zine called *Daydreams, Nightmares and...* which promises to be something special, judging from its first issue which is loaded with contact addresses of DiY recording artists and zinesters. Lots of tape reviews and zine reviews and a hefty section on DiY labels. A great resource just as it is, yet promising to be better. Looking forward to it. [£2 — PO Box 471, Peckham, London, SE15 2JX, U.K.]

LEMON is seen doing reviews once again

after a long absence from my eyes. It's a magazine with an accompanying tape and very highly recommended. Provides a thorough insider's look at this Australian music scene. Recommended. [Lemon Music, 86 Blackwood Ave., Mentone VIC 3194, AUSTRALIA]

NUCLEAR WINTER is a brand new arrival on the punk mag scene, featuring 48 pages and stuff on The Undead, Resist, Engage and The Vindictives. Contributions are wanted (the zine is free to contributors and \$3 to us deadbeats). Editor Nick Winter also does a small distribution service, getting zines in touch with distributors. Write for more info on that as well. [PO Box 243, Winnetka, IL 60093, USA]

RINSO covers the local Dayton, Ohio, scene as well as other DiY projects. Issue #4 has an article on Zines, an interview with local musician Cigarhead, an article on DiY television, publication reviews, classifieds, comics and various entertaining short pieces. An informative look at DiY culture. [\$1.00 • PO Box 3411, Dayton, OH 45401, USA]

SYNTHESIS bills itself as a magazine "... especially for musicians and fans of electronic music." Past issues have featured Steve Roach, Klaus Schulze and Michael Garrison, along with a name familiar to the DiY cassette scene, Chuck Van Zyl. Reviews, new releases, news and opinions of interest to Electronic Music fans and practitioners. [219 Napfle St., Philadelphia, PA 19111, USA]

The University of Chicago student newspaper, **THE MAROON**, is eagerly searching out Chicago-area musicians of all sorts for feature stories and album reviews. If you are interested in being part of a Musical Road Map to Chicago, email vir1@midway.uchicago.edu or maroon@uchicago.edu, or send any press releases, photos, recordings, or other nifty information to The Chicago Maroon, Arts and Entertainment Editor, 1212 E. 59th St., Chicago IL 60637. "We have published features on electronic, acappella, rock, jazz, and folk music, as well as performance art, and are completely open to all sorts of suggestions."

THE PARTIAL GUIDE TO INDEPENDENT RECORD LABELS is at last available in a very nice green coloured A5 booklet. An Indie ABC of over 300 labels from the USA to New Zealand to the UK, each entry gives mail addresses, details of releases, and the occasional inside gossip. Available from: Stuart Johnson, Flat 2FL, 5 South Clerk Street, Edinburgh EH8 9JD, Scotland. The price (postage paid) is one english pound within the UK, anywhere else send either \$2.50 in IRC coupons or \$3 in concealed cash. Any questions?

<johnson@mail.ph.ed.ac.uk>

INDIGEST MAGAZINE is a zine assembled from the submissions of its contributors which combine prose and mail art and DiY audio into one glorious package. Editor Jeff Rentsch writes, "The subtitle of the zine is 'Art - Noise - Text' and we are always looking for unusual submissions in any of these areas. As you can see in the zine, some of the visual art is of the 'multiple-original' variety, it's not just a plain xerox. We're looking for artists who can submit editions of 100 multiple-originals (any submissions of this sort are automatically used). We also need tapes from NOISE artists for the cassette portion of the zine. Anything that is rock / jazz / song based need NOT be sent. Noise music, ambient music, musique concrete, spoken word, sound experiments, found sounds, etc., are what we're interested in." [PO Box 480, Denville, NJ 07834]

VICTORY MUSIC REVIEW thoroughly covers the independent folk scene with reviews, live show listings and reviews, interviews and other news important to Folk musicians. This is an indispensable resource, delivered consistently on a monthly basis and loaded with info. Highly recommended to those pursuing this music. [PO Box 7515, Bonney Lake, WA 98390 USA]

THE SECRET GOLDFISH carries underground magazines, zines, chapbooks and other independent publications on consignment. Send a sample copy of your publication or write for more information. [The Secret Goldfish, The Hall Mall, 114-1/2 E. College #20, Iowa City, IA 52240 USA]

Radio

NO PIGEONHOLES is Don Campau's famous underground/home taper show airing alternative Sundays at 3:00 PM on KKUP 91.5 FM in Cupertino. And he also has a tape label called LONELY WHISTLE MUSIC which has a lot of other great DiY stuff and more. Check this out! [PO Box 23952, San Jose, CA 95153, USA]

KSRR Schizophrenic College Radio has a new VP. He is Chris Petryszak, and he says, "We would be very happy to receive tapes from anyone that wanted to send them to us. I personally listen to every single new piece of music that we get. We have a diverse group of DJs and they play whatever they like so there is a good chance that almost everything sent to us would get some airplay." [KSRR, c/o Marcus Garvey Center, 1925 10th Ave., Greeley, CO 80639, USA]

LORD LITTER hosts a radio show on Radio Marabu which is broadcast all over Europe via satellite. [Lord Litter, c/o Dittmar, Pariser Str. 63A, 10000 Berlin 15, Germany]

GERARD K is going to be hosting a radio program in Chicago that will be playing amateur-produced recordings. "This show will basically be a public outlet for anyone who wants to take advantage of it. Though, I should admit that it will only be on a couple hours a week and that the wattage of the radio station is fairly small — it reaches across the south side of Chicago. Still, I imagine I'll be repeatedly playing things since I have only a handful of responses so far." Gerard's address until October is: 6649 SW 62 Terrace, Miami, FL 33143 USA; thereafter it is: 5748 So. Blackstone Ave. #302B, Chicago, IL 60637 USA]

HOST-AGE broadcasts on alternate Wednesdays from 11 p.m. to 1 a.m. (PST) on KSER 90.7 FM/Everett, Snohomish, County, Washington. The show features heavy airplay of alternative artists (many cassettes too) and past specials have focused on Qubais Reed Ghazala, Sue Ann Harkey, The King Brothers, Mikhael Bohonas, Alan Herrick, Eric Hausmann and Rany Greif. Live call ins are requested during their show at 206-742-1146. [PO Box 15864, Seattle, WA 98115, USA]

THE NEXT BIG THING is an hour-long radio show which airs each Monday from 6-7 pm on U.C. Berkeley station KALX. It Features music from demo tapes and cassette-only releases. Looking for stuff with an 'edge' and/or an attitude with no mainstream goals... Send tapes, info, stickers & misc stuff. [The Next Big Thing, KALX-FM, 2311 Bowditch St., Berkeley, CA 94704 USA; internet: cocur@well.sf.ca.us (Robin Spalding)]

KSFR 90.7 FM is Santa Fe's community college radio station, reaching much of Northern New Mexico. FishDrum Magazine on the Air is the radio equivalent of *FishDrum*, Santa Fe's literary magazine, now going into issue #11. It airs once a month, Saturday evening at 8 p.m. They'd like to hear spoken word works of any sort. [Robert Winson, c/o KSFR 90.7 FM, Santa Fe Community College, PO Box 4187, Santa Fe, NM 87502-4187, USA; phone 505-982-8340]

KAOS airs a show by DiY taper Arrington de Dionysio called The Happy Squad of Earth which Arrington says has been described as, "the sounds of a leathery orange peel." Dionysio will trade tapes of his own creation in return for your submissions. [Arrington de Dionysio, 3138 Overhulse Rd. N.W. #62, Olympia, WA 98502, USA]

KCMU 88.1 is reportedly the home of a new show hosted by Chris Ballew [see interview in GA]OOB #9]. Chris would like to have all of you send him stuff to play on the air. [Chris Ballew, 1101 Seneca St. #1002, Seattle, WA 98101, USA]

WBRS 100 FM Waltham, MA, has shows ranging from improvisational radio to New Orleans rhythm and blues. The guide claims they'll play everything, so I'd say take 'em up on it and send your stuff. [WBRS-FM, Brandeis University, 415 South Street, Waltham, MA 02254-9110, USA]

GOT SOMETHING TO SAY? Want to say it to a few hundred thousand Canadians? "We're looking for international contributors for our national radio show heard across Canada... It's called Brand X and it's heard on the CBC AM network. We like to think of it as a 90 minute collage of ideas, sound and music. We cover pop culture. Music, movies, books, TV, technology or anything else that interests us. The show has no host, just lots of tone and attitude. We like to experiment...re-define how radio sounds. We're looking for contributors to write and perform short commentary type items. You know, 1-3 minutes / 500 words or less. We want a strong international point of view. Write in the first person, be personal, be direct, be conversational. Communicate one-to-one with the audience. Don't be afraid to try something strange, different or creative. So what do we want to hear? Some ideas... 1) What's the next big thing where you live. The trend, fad, rage, style or craze that's just about to break. What's on the cutting edge? We want to hear about it before the rest of the world. 2) We want to start a travel column. Not the Holiday Inn...we want to hear about off the beaten path. What are the weirdest, most interesting places to visit in your city or country. Tell us about them. We want the hitchhiker's guide to the weird and strange. Your best kept local secrets. 3) A commentary about what TV and radio is like in your country. What makes it different from North America? 4) A short commentary dealing with what you think Canada is all about. Your perceptions, insights, opinions... 5) Have some other idea? Pitch it to us. So you're interested? Well, first we'd like to see a script. If you're not sure about an idea, run it by us before writing anything. If we like it, you must be able to record it yourself and get it to us. Our preference is for you to digitize it into a computer soundfile and transfer it to us via the Internet. If this is out of the question, we'll also consider stuff recorded onto tape and mailed in. If we run your item on-air, we'll pay you \$100.00 (Canadian of course). You'll also get the pleasure of indoctrinating thousands of innocent Canadians with your ideas. So send us your scripts, ideas and questions. The Internet address is: boyccc@winnipeg.cbc.ca." [Brand X, CBC Radio Winnipeg, PO Box 160, Winnipeg, MB, R3C 2H1, CANADA]

DEAD CITY RADIO features a show hosted by Yarrow Sweningsen that is in need of

your DiY recordings (all styles). There's a good possibility of yet another show in the works so Yarrow is looking to increase his DiYlibrary in a big way. If you're interested in airplay, send your stuff today. [Yarrow Sweningsen, 995#1 Gravenstein Hwy So., Sebastopol, CA 95472 USA]

SO, YOU HAVE A BAND a demo and a following. Ever think of Eastern Europe? Daryl (who used to be at Radio WAWA) is now the "Radio KOI. OR Wrangler", and is looking to play music from all points of the globe. He needs your music, any kind of music for airplay. CD's or DAT are preferred. Good quality cassettes are acceptable. All styles of music are acceptable. Anyone who sent material to Daryl's previous address... don't worry, Daryl will still receive it. [Daryl Fidelak, Radio KOI. OR Wrangler, ul. Krolewska 27, 3P, 00-060, Warszawa, POLAND]

THE HOUSE FAERIE SHOW is looking for new techno/dance music to play. Mail tapes (only, no DATs) and a short bio so they can announce who you are. The show is on WRAS 88.5 FM (Georgia State University) and is broadcasting at 100,000 watts reaching over 2 million listeners. [House Faerie Show, Georgia State University, One Park Place South, Suite 424, Atlanta, GA 30303]

MARK PITCHER is hosting a radio show in need of DiY material. Send a tape or CD, plus some band information ("...so I sound like a know-it-all") to: [Mark A. Pitcher, 535 Brookhaven Cres., Waterloo, Ontario, Canada, N2L 4R6; internet: sols7520@mach1.wlu.ca]

EXTRAPOLATER'S FORUM on WRCT-FM Pittsburgh seeks home/studio recordings, any format for show featuring independent music produced by non-traditional means. Include recording info & contacts to: Ex-Forum, c/o Mark Millstein, Art Department, Carnegie Mellon University, Pittsburgh PA 15213 USA]

Want to have your music played on **COLLEGE RADIO**? Send demo tapes to the following address. (Questions should be directed to bbeg@musicb.mcgill.ca.). [SPARKY, P.O. Box 223 N.D.G., Montreal, QC, H4A 3P5, Canada]

THE HITCHHIKER'S GUIDE TO OPERATING A PIRATE RADIO STATION has just been released (Revision 2 (March, 1994)). It's a available via e-mail. [internet: nobody@shell.portal.com]

Radio Resistor's Bulletin #6 is available from Frank Haulgren. Issue #6 contains reviews of the new anthology RADIOTEXT(e) and a short review of a chapter of The Amsterdam Radio Cookbook. Also, station updates on KOPN, FRB, KCMU and CURSE, as well as pieces

on the state of community radio by Mike Marker, Frank Haulgren, Sara Strasburger (thanks to CURSEword 7), the INFOBOX and more! Send an e-mail message to haulgren@well.com for a copy of the e-mail version (59K 1100 lines) or a 29 cent stamp to the following PO Box for a paper copy. [Frank Haulgren, Radio Resistor's Bulletin, PO Box 3038, Bellingham, WA 98227-3038 USA; e-mail to haulgren@well.com]

FREE RADIO BERKELEY offers a variety of micro-power radio broadcast kits and supplies. [1442 A Walnut St., #406, Berkeley, CA 94709 USA; Voice mail: (510) 464-3041; Net mail: frbspd@crl.com]

Compilations

HYDE RECORDINGS is currently seeking submissions for the second in a series of compilation tapes. For this tape we're seeking doomy folk, dark acoustic, and early-music inspired submissions. [Hyde Recordings, PO Box 831, Reisterstowne, MD 21136-0831, USA]

ROCK CITY PRODUCTIONS is looking for submissions to its ongoing (currently working on #11 & #12?) compilation series. This label is centered towards metal and hard rock, but don't let that stop you 'cos these samplers have much more. [1415 Main St. #720, Worcester, MA 01603, USA; phone: 508-753-9982]

TROUT MASK REPLICATE is the title for Arrington de Dioniso's Captain Beefheart cover song compilation tape. "I want bands or individual artists to record their fave Beefheart song in a exchange for a free copy." [3138 Overhulse Rd. N.W. #62, Olympia, WA 98502, USA]

PERRIS RECORDS is putting together a compilation CD of hard rock, rock, metal, and alternative bands. If interested call (517) 773-5402. Or send promo package. [Perris Records, PO Box 1121, Mt. Pleasant, MI 48858 USA]

PORKOPOLIS wants me to remind you all that they are still accepting submissions to their long-ongoing cassette compilation series. Past compilations have received worldwide airplay so what's the harm? Send on good quality C-60 along with written permission for Porkopolis to use your stuff on its comps. [PO box 3529, Cincinnati, OH 45201, USA]

RAMCO RECORDS is soliciting compositions and recipes for a planned cook book compilation to be released Winter 1994. Ingredient list for contributors: 1 record composition on cassette or DAT (suggested length 1 to 7 minutes) and 1 recipe for either salad, main dish, appetizer, dessert side dish, or similar creation. Deadline is October 15th 1994. No audio compositions will be accepted without recipe. Multiple

recipes, and recipes without audio contribution are welcome and encouraged. European weights and measures are also welcome. (Please no joke recipes). Completed project will be released as cassette with bound collection of recipes, food-related artwork and cooking tips. Free copy of compilation and cook book to all accepted audio contributors. [Ramco Records, PO Box 2490, Loop Station, Minneapolis, MN 55402]

LADD-FRITH is thinking about new compilations. "There's a constant need to chart new territory and expose the glove to some REAL music for a change. Therefore, we request new music for consideration. No themes, no rules, just honest to goodness originality for a world stuck on the mundane! Send us your sounds, a bit of info, and an envelope to mail it back in (that is: assuming we don't want it, but you do!). All we ask for is ORIGINALITY! [PO Box 967, Eureka, CA 95502, USA]

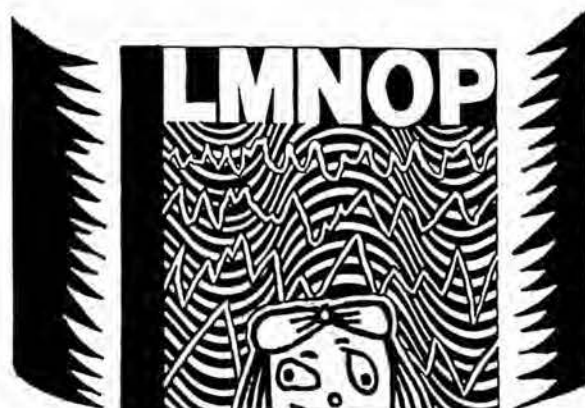
N.B.U. is looking for bands for a CD production featuring all styles of music. Write for more info [N.B.U., c/o Olaf Seider, Bert-Brecht Str. 46, 55128 Mainz, GERMANY]

CURSED PRODUCTIONS is currently organizing a compilation of 50's, 60's, 70's and 80's cover songs by punk, hardcore, industrial and metal bands, or any other ex-

IRRE TAPES
Barendellstr. 35
6795 Kindsbach
West Germany

- IT094 CRAWLING WITH TARTS/ 1 snak 2 rider (USA)...C46
(Live performance from 1992/ San Francisco)
 - IT093 L.G.MAIR, JR./ Music for winefride (USA)...C46
(Great rhythmic soundscapes from NYC)
 - IT092 D.S.I.P./ Comarousal (West Germany)...C60
(Electronic and more soundscapes, very nice)
 - IT091 DEAD GOLDFISH ENSEMBLE/ Listen 'ear (UK)...C46
(Music like Rimarimba)
 - IT090 ERIC HAUSMANN/ Mr. Coffee (USA)...C60
(Well known musician from the states)
 - IT089 BLOWHOLE/ Truth is beauty (USA)...C60
(Industrial-Noise-Jazz with lots of trombones)
 - IT088 UNPLEASANT SURPRISE/ Don't ask why (WG)...C46
(Guitar-pop from a 2/3 girl-group)
 - IT087 IDLE STATE/ Braindrops (West Germany)...C46
(Electronic pieces full of good ideas)
 - IT086 ARTEK/ Six is 9 (USA)...C60
(Bizarre electronic from USA best band)
 - IT085 DIE NICHT DER HALBTAGSHARFENISTIN/...C60
(Like XTC or Foyer des Arts or recommended)
 - IT084 WF AND THE QUESTION/ Trash...C60
(Jesus and Mary Chain? Velvet Space Echoes?)
 - IT083 DEUTSCHES KULTURGUT/ TESENDALO/ Rückwärts...C60
(Elektronik/Industrial from West-Germany)
 - IT082 THE POWER AND THE PASSION/ Compilation...C46
(S. Fricke/ Liquid Sound System/ Nomuzic)
 - IT081 CANCEROUS GROWTH/ Versawomesh...C60
(C. Phinney + M. Jackson from the USA)
- C46 5\$/ C60 6\$/ (2 C46 on 1 C90 8\$ (2\$ Airmail!!))

PLEASE WRITE FOR FREE CATALOG WITH NEARLY 100 TAPES AND 1 7" ep (Unpleasant Surprise/ The fear Lim. 500) IF POSSIBLE PLEASE INCLUDE AN IRC/ \$ FOR POSTAGE!! IF YOU SEND 2 IRC/ \$ YOU CAN HAVE THE BI-MONTHLY IT-NEWSLETTER WITH REVIEWS/ NEWS/ ARTWORK AND ADDRESSES)



Camera-Sized Life

Limited edition 30-song CD
from home taping artist LMNOP
\$12 (includes shipping and handling)
OR...send \$2 cash for a cassette sampler
of songs from the disc.
OR...send \$2 cash for a sample copy of
the latest baby sue magazine.



Cash or checks payable to Fievet.

baby sue

P.O. Box 1111, Decatur, GA 30031-1111

time, freaked out music type that shouldn't be doing their own version of an ABBA song but really want to. Recording quality isn't a major concern (but don't put it on a horridly cheap tape.) Everyone who submits will receive a copy of the compilation, which will be from 12-18 tracks and will be released on pre-copied cassette. Any fliers you send with the tapes will be distributed.

[e-mail: jkonrath@bronze.ucs.indiana.edu; Jon Konrath, 703 W. Gourley #144, Bloomington, IN 47404 USA]

Collaborations

EARS UNDER SIEGE is looking for postal collaborators! Ears Under Siege is not so much a band as a fluid collective of instrumentalists brought together by founders Neil Chastain and Steev Hise, using their instruments and noisemakers in nontraditional, experimental ways to provide the components for an audio melange. Ambient, free improv, noise, and media manipulation are all elements of the EUS sound. We seek other artists for collaborative projects by mail. If you're interested, send us a track or two on chrome cassette, a "seed track" that you think will work as a foundation for a multitrack sound collage. Ears Under Siege will add its own track or tracks to the piece and send it back to you. The process can continue for as many iterations as the participants wish! Send tapes and/or proposals/ideas for other collaborative projects. [Ears Under Siege, PO Box 104, Shellsburg, IA 52332, USA]

Computer/Internet/Electronic-Media

INDIE MUSIC MAILING LIST is seeking info to publish on your band. Send the following info: Artist; Name of Recording; Format; Style; Information; Price of Recording; Postal Address; E-mail Address (if available) to list manager Warren Wilansky. If you are interested in receiving a copy of the list, send your name and e-mail address. As well, all other comments, info etc. Warren is also starting to put things together for an indie artists radio show at Concordia Radio in Montreal, so you are hereby encouraged to send demos. [Warren Wilansky, 5520 Earle Road, Montreal, PQ, H4W 1N5; internet: Canadaw_wilan@pavo.concordia.ca]

RAPNET is a new BBS in NYC dedicated to straight-up rap music and the hip-hop subculture. "Among other things, this BBS contains message areas where you can discuss the latest in recording technology, issues about sampling, and anything else that you as a producer might want to know. This BBS is phat and scandalous. (You're bound to have a good time), and it's FREE. "If you live in the New York area or don't mind making a long distance phone call,

you can reach RapNet with your modem at 718.636.0543. If you'd like to be placed on the newsletter mailing list, reply via E-mail, or send snail mail to: [RapNet, c/o Fresh Finesse Productions, 135 Eastern Parkway, Suite 5C, Crooklyn, NY 11238]

BAY AREA MUSICIAN'S FORUM BBS is dedicated to bringing musicians together. Email, Post Bulletins, Upload/Download files, CD-ROM full of MIDI, synth patches, and sound files. ACTIVE Discussion boards: Musicians Wanted/Available, Gear & Stuff Wanted/For Sale, Getting Signed, Guitar Tech Clinic, Keyboardist's Roundtable, General Bulletins & Announcements, Upcoming Gigs & Performances, Recording and Sound Chasm. COOL graphical user interface for Mac and Windows users. 24 hrs/day, up to 14.4K baud, FREE to all musicians. All instruments and all styles welcome! Justin, BAMF Sysop; Mason Wong, BAMF Co-Sysop. [510-524-3106] or e-mail for more info to: mas@holinas.Berkeley.EDU]

MUSICNET is an upcoming service of Kamakaze Music. Basically it is a computer network for musicians. Write for more info. [Keith Kehrler, Kamakaze Music, 6234 N. 13th Place, #2, Phoenix, AZ 85014 USA; phone: (602) 265-6631; Internet: mandk@aol.com or Ga01929@vnet.net]

THE INTERNET UNDERGROUND MUSIC ARCHIVE is available in a mailing list. To join, send email to majordomo@www.echo.com with the line "subscribe iuma-news". We send out a newsletter to the list about new bands on IUMA, new music player software and hardware and the development of IUMA itself as often as time permits. For more info: iuma@www.echo.com (Robert Lord).

IUMA introduces **MEDIA** (Musician's Electronic Distribution Industry Association). "After seeing all the online music consultants springing up in the industry recently and realizing that some of them had absolutely no clue as to what they were doing, we decided to put together an association to protect musicians and labels entering the electronic arena. Right now we can only offer free advice on an individual basis, but soon we will be offering memberships with which you will receive a monthly newsletter, free support, and a backing for your opinions about music on the net, among other things." For more info about this service, see the MEDIA page at <http://www.iuma.com/html/MEDIA.html> or by FTP at iuma.com in the media directory.

QNL is an electronic music zine for experimental musics. The spring issue comes in the form of a stand-alone DocMaker document, complete with graphics and a button on the one of the pages which you can

push to hear the music that is being reviewed. There's not a lot of meat to this one as of yet, but the makings for something great are here and well worth a look. [SHANEHENDR@AOL.COM]

THE DIDJERIDU LIST provides a forum for the exchange of ideas, dissemination of information and general discussion of the Didjeridu and related topics. To subscribe to the didjeridu list, send email to: listproc@varese.mills.edu with the following request contained in the main body of the message on a line by itself: "subscribe didjeridu <Your Name>" where <Your Name> should let people know who you are. You should then receive a welcome message, informing you that you have been added to the didjeridu list. This message will contain additional information about user commands, including "help". Once you have been added to the list, you may post messages by mailing to: didjeridu@varese.mills.edu

COAST MIDI(tm) INFORMATION SYSTEMS is an online service specifically designed for MIDI/Multimedia Musicians, Producers, Authors, and others in related MIDI/Multimedia professions. The focus here is on MIDI and Multimedia, but you'll find thousands of general applications for IBM and compatibles, MACs, Commodore/Amiga, and Atari computers as well. Coast MIDI(tm) provides more than 70 MIDI/Multimedia specific Conference areas with thousands of applications ready for download. Presently, there are more than 18,000 files available on Coast MIDI(tm)! [phone: 206-670-3773 (voice), 206-775-9739 (fax), 206-670-1771 (Coast MIDI(tm) Information Systems), delibero@wln.com (internet)]

DIY User's Groups & Co-ops

HOME RECORDING STARS COALITION as far as I understand is a sort of participatory newsletter for home recording artists. The talk is about members' recording projects, music, goings-on, etc. They also review each other's recordings and songs, along with songwriting columns, equipment reviews, how-to recording articles and put together compilation tapes. [Dan Goldblatt, 228 S. 3rd Ave., Highland Park, NJ 08904, USA]

NEW IMPROVED MUSHROOMS is a new networking organization for bands, zines and whatever. Membership is free and you get a newsletter every month with news of contacts and such. They will also be putting out an ad flyer that has some very low rates and will distribute flyers that you send with their mailings. Get in touch! [PO Box 401, Valparaiso, IN 46384 USA]

SONGSTER'S EXCHANGE Who's Who Let-

ter is a 6-times yearly one-pager of reviews of DIY stuff. This co-op run by Josh Lucchesi is producing a comp CD as well as this newsletter to help its DIY artist members "get heard." Send a stamp for more info. [Songster's Exchange, 364 Neptune Dr., Manahawkin, NJ 08050 USA]

Video

CHAMELEON GRAPHICS has produced a video which shows the design and construction of pickups for musical instruments. Coil winding, explicit material descriptions, hear and see homemade pickups, encapsulation techniques, custom pickups in experimental instruments. [Chameleon Graphics, 15600 NE 8th St., Suite B1 #457, Bellevue, WA 98008-3917 USA]

WE ARE ACCEPTING SUBMISSIONS for 2-D and 3-D original animations to be used in a video tape distributed worldwide. This tape gives animators from all over the world the opportunity to advertise their talent and show their work to the rest of the world. Computer hardware and software will be awarded as prizes to the winners of this contest. Prize winners will be determined by a select board of industry professionals. The entries will be judged on: originality, creativity, and use of equipment available. Submissions DO NOT have to be broadcast quality. In fact, we encourage ANYONE with the ability to get their animations to tape, to enter this contest. Animations done on ANY computer using ANY software will be accepted. All persons with submissions accepted will have the opportunity to have their Name, Studio Name, and Phone Number (if requested) advertised in the credits at the end of the tape, FREE of charge. A number will be assigned to each entry and shown on screen while his/her animation is playing. This number corresponds to their name in the credits. This gives anyone purchasing this tape the ability to find an animator for their projects fast and easily, i.e. Advertising Agencies, Video Productions Companies, etc. as well as other animators looking for help on projects or to trade ideas. The tape will include 100's of entries from all over the world. Animations will be categorized into many different Style and Computer-Type categories and scored to an original soundtrack for those animations that do not include one. Deadline for contest acceptance is OCT 14, 1994. Anyone whose animation appears on the finished tape will receive a special discount. For more information and contest rules, send one (1) self-addressed stamped envelope to: ANIM CONTEST, PO BOX 9839, Fresno, CA. 93794 U.S.A. or call: Internet address: mqwaschn@mondrian.CSU.Fresno.EDU. BBS: (209) 447-0365 U.S.A. (Logon: ANIM PW: Contest). Voice: (209) 277-1188 U.S.A. P.S. Please e-mail any questions or sugges-

tions to one of the addresses above.

RUMOR HAS IT that Fisher Price will begin producing its discontinued toy video camera, the PXL 2000. Since stopping production several years ago due to poor response, the camera has become a cult item and is used in many video production outfits. Watch for its re-release around Christmas of this year.

VIDEO MUSIC INC. has just released *The Voluptuous Horror of Karen Black* — *Theater Penumbra*. It's a live, Friday the 13th, glampunk concert at CBGB's. Tracks include "Going to Alaska," "Chop Sweeney," "Dionetics" and "Mr. Twilight." [\$19.98 • 1210 Stanbridge St. #125, Norristown, PA 19401 USA]

IBM (INTERACTIVE BROADCAST MEDIA) is seeking videos of all types including experimental, documentary, political. The show is broadcast Fridays from 9-12 on WYOU Cable, Madison. If you want your video returned, include sufficient SASE with Sufficient postage. [IBM, Lusitano, 2314 E. Dayton, Madison, WI 53703, USA]

NSTV is a weekly, hour long cable tv show in NYC. The theme is contemporary arts of all media on video. Recently we have been sorely lacking in an area we used to excel in. Music in performance (live, studio, etc) Please help promote quality programming by submitting your tapes. All genres welcomed for a truly eclectic mix. email for details. [Tom : a63cc@cunyvm.cuny.edu] [Tom Sibley, NSTV, PO Box 299, New York, NY 10276 USA; phone: 212-330-8742]

IT'S THE ARTS is a cable access program featuring a wide array of video material (performance art, video and computer art and animation, music videos, etc...). The program is presently running on a regular basis in Dayton and Columbus. If you'd like to get your material on it, please send your works on 3/4" or S-VHS (with SASE for return) to: It's The Arts, c/o The Miami Valley Cable Council, 1195 E. Alex-Bell Rd., Centerville, OH 45459, USA]

BIG BEEF PRODUCTIONS and Andy Valeri produce a cable access show in Dayton, Ohio, called *Eat More Carp* which is always on the lookout for video tidbits (anything really - surprise them) to air. It airs every Thursday at 9:30 p.m. on Continental Channel 3 and every Saturday at 1:30 p.m. on Viacom Channel 20 and Continental Channel 3. Tapes are available to other programmers as well as you and me to check out. [231 Medford St., Dayton, OH 45410-2116, USA]

SOUND THEATER — Multi-media artist Q.R. Ghazala's audio recordings as Sound Theater are consistently intriguing, offering up otherworldly soundscapes created

from often self-made sources. Like the sound device he constructed from a Sec-n-Say children's toy, Reed has sent two videos, one is a visual portrayal of his audio work, loaded with video feedback and other effects and what look like fractal images. Another tape takes us into Ghazala's studio as he actually shows us how he creates these effects and some of the instruments behind them and also shows and tells us about his stamp art (worth the price of admission alone). [Sound Theater, 3325 South Woodmont Ave., Cincinnati, OH 45213, USA]

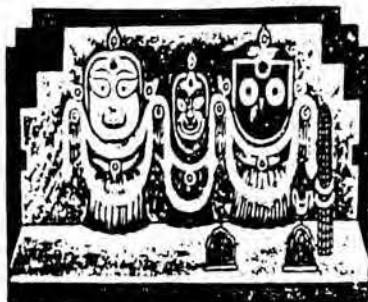
LADD-FRITH — Brian Ladd and Julie Frith's Ladd-Frith music label has been releasing challenging music by underground artists for over ten years now. The video they sent compiles some live moments and gives us a look at the people behind some of this extraordinary music. Overall, a fairly static performance, but it's great to have a chance to see these creative people in action. [Ladd-Frith, PO Box 967, Eureka, CA 95502, USA]

DEATH, DECANDENCE AND OTHER BAD THINGS — Okay, the DiY underground is now approaching a point where some of the artists who have been around a while have *been around awhile*. Like Brian Ladd and Julie Frith, Theatre of Ice are noting their tenth year of existence with a CD compilation of their past years' output, both on cassette and vinyl. This video starts out interesting, with a "studio" piece called "Creature." It's a gory, short, slasher flick very much like low-budget movies we've all seen. The rest of the tape is a mix of live and studio cuts featuring some of their better known songs like "I Can See For Miles," "It's All Over Now" and their signature, "Theatre Of Ice." The tape will tend to drag — the live tracks especially — for all but true fans of the band, but there are enough good moments to make it worth it. [T-Storm - Orphanage, 1702 W. Camelback Rd., Suite 315, Phoenix, AZ 85015, USA]

CAUSE AND EFFECT — This is more a story-piece. It's not a music video. The story, or what there is of it, is basically a couple guys standing around. This might sound boring, but... While they stand around, one of the guys keeps shoving the other guy, who doesn't seem to mind. In fact, he acts like it's a natural part of whatever sort of relationship they might have. He just keeps following him from scene to scene, while the other guy lays into him. Okay, it's not the finest work of art you'll ever have a chance to witness, but it's pretty funny and makes me want to see what other stuff these guys have come up with. [Kenyata, PO Box 2071, Wilmington, NC 28402-2071, USA]

THE UNCENSORED FILM — Described as a montage of video, film and music that was

Sky Flowers & Horse Eggs



A 75 minute International compilation
featuring Exclusive tracks by

PFN

G*Park

Blackhouse

Etant Donnes

Spinal Machine

Nocturnal Emissions

John Watermann

Zoviet France

Randy Greif

Shabda

SFO

(CD Ltd 1000 - £11.00)

ALSO AVAILABLE

NEW BLOCKADERS

simphonie in X major

(LP Ltd 500 - £7.00)

RUNZELSTIRN & GURGELSTOCK

d) Wurm ?

(MC/Box Ltd 300 - £4.50)

POSTAGE & PACKING

CD UK/EC £1 00 USA £1 50 OTHER £3

LP - £1 50 - £2 50 - £4

MC - £1 00 - £1 50 - £2

(Cheque/PO/IMO pay to "hypnagogia")

WHOLESALE PRICES AVAILABLE

HYPNAGOGIA

25 Humberstone Close, Luton

Beds LU4 9ST (UK)

collected from 1989-1992, *The Uncensored Film* is a combination of live cuts and video effects explorations. It is much more interesting for me to see the performers, 'cos now I can see the guys behind the great music I've been hearing all these years. [Uncensored Music, 209 Williford Ct., High Point, NC 27265, USA]

LIVE ON STAGE — Andy Valeri's Big Beef Productions is well into video, producing a cable access program as well as producing videos of the bands on its music label. The Raging Mantras were (they've since changed their name) an energetic modern rock band that make watching this video a treat. Valeri also sent a tape containing four bands playing live in the studio, mixed with some very nice effects, including moving city-light backdrops and baseball zoom/wipes (that one surprised me). [Big Beef Productions, 231 Medford St., Dayton, OH 45410, USA]

THE MILITANT MUSICIANS' POND — Experimental improv guitarist chip Handy leads an assortment of musicians in a percussive brew of an eclectic assortment of instruments. Handy's guitars are specially prepared in various inventive ways, while the other musicians play everything from cello to saxophone, flute to found percussion instruments. [Chip Handy, 230 J. St. #1, Davis, CA 95616, USA]

VIDEO 1986 — Japanese multi-media artist Nao sent me this video which is heavily into people doing lots of different things. Lots of hammin' to the camera, but what comes out is a sharp definition of personalities. Nao's improvisational, noisy percussion is the backdrop for much of the time, along with others like a flute player in underwear doing some sort of Rockette dance. People are people, ya know. [Sakura Wrethords, Ishii 305, Minami Izu, Kamo, Schizuoka, 415-03 JAPAN]

Performance

THE GOOD ROAD NETWORK helps indie bands out by providing tour support, promotions and other services that help bands get a foot in the door. They're a Seattle-based company whose line-up keeps growing. They give bands opportunities they might not get by just playing town after town. They've got people throughout the country, like me, who would help the band out by setting up interviews with the local media, getting tapes or CDs into the local record stores and various other things. Shannon Aldrich is the director. The number is 1-800-229-7623.

Rich Kulawiec compiles (it's been in the works for a few years now) an extremely impressive listing of open musical jam sessions. The list is HUGE and covers the entire country (including many foreign listings!). It is sorted by state/province/country and classified into loose categories, i.e.,

"blues," "folk," etc. Here's a sample listing:

Covina, CA: The Fret House - guitar store by day, open mic session at night. Open mic is the first Saturday of the month, starting at 8 pm and going till around midnight. There's a sign-up at 7:30, it costs a buck either to play or watch and refreshments are served at intermission. Overall the crowd is very friendly and the sound system is excellent. The average performer is moderately talented and plays both familiar tunes and original material. Contributed-by: Peter Poirier <ppoirier@kofax.com> [internet: sk@gynko.circ.apenn.edu]

Miscellany

negativconcertland is a 2-CD set "bootleg" concert recording (from DAT). The recording and CD release is sanctioned by the group. The package contains a booklet with a description of what was going on during the concert, a letter from Casey Kasem explaining why he won't allow the U2 single to be re-released, the entire text of "Fair Use" (an essay on the copyright law that they were distributing at the concert), and much much more. Every inlay card is numbered. (#1 went to Negativland, and they got 12 total — free, of course). The CD sound is very clear, and the packaging/booklet/etc. is professional. There are 200 sets (or so) left. One track ("The Hellbound Plane") has been digitized, and it is now available by anonymous FTP at sounds.sdsu.edu/sounds/songs/negativland/hellbound-plane.au. The cost of the set is \$15 with \$5 going directly to Negativland for their legal defense and paying off Island Records funds (they've received \$3000 from the sales so far). [internet: whatis@gnu.ai.mit.edu (Steve Boswell)]

PSYCHO TEDDY is pretty much basically a sales booklet for the Psycho Teddy Bear which Thomas Truax has created. And the book is hilarious enough to make you wanna get it. Sort of like a pet rock with personality. This is a great idea and the zine is funny as hell. Get it. [151 1st Ave. Box #229, New York, NY 10003, USA]

ARTIST'S GROUP HOME Starting!! San Francisco Bay Area. If you'd like to: Meet with other artists looking for housing; Work with potential roommates to find living/studio space; Live with artists having similar goals/ideas/values; Determine location/rent with potential roommates then get in touch. [email: kdoner@s-dt.intel.com; or leave message at 408/736-2007]

CRASH NETWORK is an organization of people across the world who allow people to stay in their homes in exchange for others in the network to do the same for them. Write for more info if interested. [Crash, 519 Castro #7, San Francisco, CA 94114]

ATTENTION: DANCERS, FILMMAKERS, AND PERFORMANCE ARTISTS!

Would you like a strange and unique soundtrack for your next dance, film, or performance? The REGICIDE BUREAU would like to collaborate with you, by supplying weird sonics on cassette, free of charge! Such a deal! Whatever your taste, from extreme electronic painsound to anomaly jazz to ambient sound-paintings, The REGICIDE BUREAU is bound to have something to suit your purposes in our vast catalogue of 62 cassette albums (all available at the address below through trading or polite requests only), or we'll create something new to round out your project.

Take care, keep creating, and we'll look forward to hearing from you.

Write or telephone:

REGICIDE BUREAU
c/o Thomas W. Sutter
7265 Tulane Ave.
University City, MO 63130

PH. #: (314) 725-9914

Scott Brookman

Interview by Bryan F. Baker

1) How long have you been recording?

My four-track recording goes back probably to at least 1984, perhaps as early as '82. I don't remember a time that I did much writing without some means of recording. I had a sound-on-sound reel to reel in the early 80's which was used to record my first band The Poisonous Sewer Fish and my own projects. Before that my friend, Joey Cheatham, and I experimented with the most primitive form of overdubbing: taping two tracks on a typical stereo cassette deck, then playing the result back loudly over speakers while playing something else and taping the whole mess on *another* tape deck. If you repeat this process about ten times, you get a weird "distance" and "depth" that is pretty cool sounding. (Sometimes — actually pretty often — the crudest forms are the most satisfying).

Joey and I did this obnoxious form of home-taping one summer in junior high school, while my parents were gone to the beach, so this earliest memory of home-taping occurred in 1979 or '78. It must be said that co-Fish mate, Joey Cheatham, was in those days an absolute *master* at editing sounds together on tape. He had this aged Wallensach tape deck made by 3M, and would put together these wild tapes of the band's songs and various noises, combined with Joey's sound effects and illegal wiretapping tapes. Joey definitely deserves credit for my eventual turn toward solo home-taping.

Short answer: I've been recording for fifteen years! Arrrrghhhhh!! I started writing for no particular reason. I was drawn to it. I am compelled to do it. I had been playing music for years, so eventually by the mid-80's the "tune center" in my brain switched on.

2) Describe your present studio setup.

My so-called "studio" is my old bedroom at my parents' house in Salem, Va. I only record on visits back home. I don't have room for the equipment here in Richmond, and don't feel like I can really "cut loose" in an apartment. I have a Tascam Porta-One 4-track, one pretty nice AKG mic, and that pretty much exhausts it for decent equipment. I don't have a "board" believe it or not and have never used one for mixing. I record using a good set of Sennheiser headphones, then, once a year, when I mix things down—hold on to your hats—I mix through my old stereo! I've heard that some home-tapers mix with headphones, but since I figure most people will hear the tape



through their stereo speakers or on a box, I don't use headphones for mixing. I judge the mix from several perspectives: in front of the speakers, to the side, and at various points throughout the house.

Other equipment: one cheap Yamaha acoustic, a Gibson SG, a low-budget Fender bass I got for free, half a drum kit (also free), an electronic keyboard with rhythm presets that I use more and more to avoid the bad drum sound I'm sick of, an old Fender Princeton amp, a big Peavey amp with reverb.

Do you have a wish list?

Though I'm not a fan of digital sound, I would love to get a DAT recorder because of the nearly unlimited track combining capacity. I surpassed what a four-track can do years ago, and now my ideas are severely cramped by the vile machine. A mixing board would be necessary with one of those, of course. And some guitars that will stay in tune longer than fifteen minutes.

2) How many tapes have you released?

Since 1987, I have released seven tapes: (1987) *Bonaparte* (with Matt Chittum), (1988) *Hot Enough to Fry Your Dog's Brain*, (1989) *frozenrawheadless*, (1990) *In My Own Backyard*, (1991) *Tool for the Man*, (1992) *It's More Than a Hobby*, and (1993) *They'll Nickel and Dime You to Death*. By the time this issue appears my next tape will be out, probably called *A National Treasure*, as an ironic comment on my media exposure this year.

Which one is your favorite?

My favorite is always the one I'm working on. Each tape is progressively better in terms of the arrangements, performances, and the recording. The best early tape is without doubt, *frozenrawheadless*. I might even reissue that one. Lots of good pop songs on that one.

Which is your least favorite?

I'm most embarrassed by *Tool* and *Backyard* because of some of the writing and some sloppy performances that should've been "re-done." Only the last two tapes are available to the public now.

3) Do you do all the distribution of your tapes yourself?

Well, there isn't much distribution so far, but the answer is "yes." Loser Records is the property of myself and Danny

Comer. Our purpose, like that of most hip, small labels, is to promote music that we like. We hope to be a middleman for musicians with good quality home-made tapes (or CDs or vinyl) that they want to sell. We want to keep it pretty small, so who we pick will be an exclusive lot. My own prejudice is toward melodic pop. I can't abide noise, rap or metal. Danny's taste is broader, but we're both interested in clever songs that have something original about them.

The plan is to promote Loser Records through an occasional ad and word of mouth. Our 'zine (Issue One out soon) called *The Loser* is, and I quote my partner, D.W. Comer, dedicated to the idea that "those who do not win in life aren't necessarily undeserving. Nor are those who do win the most deserving." We write about all kinds of under-appreciated stuff: ideas, people, music, movies, and the zine will also be used to promote Loser Records.

4) What's your favorite thing about home recording?

Total creative freedom! If you don't have a commercial audience, a producer, or a label you can do any damn thing you want. Yeah! Can I get an amen? Also, though it frustrates me, having to challenge yourself to work around the limitations of your home studio is, I guess, in the long run, valuable experience. Certainly it has forced me to use my ears in new ways.

5) Do you listen to many other DIY recording artists?

I know it borders on hypocrisy, but I don't listen to other DIY-ers. I don't listen to contemporary music at all really. I do have an occasional e-relationship [a "relationship" through modem] with the legendary Rotcod Zzaj, however, through the "allmusic" talk group.

6) If you were offered a recording contract would you sign?

Yes, but only on my own weird terms. I would not agree to tour or perform live, and I would get the producer credit, choose all the material, where it was recorded, cover art, etc... and oversee any video production too. The up side for the label is that I'd work cheap, and if it was a small label that would consider using home-recorded material, then their expenses could be pretty minimal indeed. (I seriously believe that there is a marketing niche for at least a few CD compilations of home-recorded material; there is an audience for this stuff.)

7) How did you get started on the Internet?

I'm still only tapped into a few possibilities on the 'Net. I found a few opportunities simply by cruising the "recreational" and "alternative" talk and newsgroups. Sometimes college radio d.j.s will actually write in to these groups and specifically call for DIY stuff and unsigned band demos to play on their shows. I've sent tapes to a few of these. Also, with less frequency, someone will want tapes to review for a fanzine. I found IUMA (The Independent Underground Music Archive which stores independent musician's recordings and information about the artists on computer for anyone to download [see the activities listings for more info —b/]) by reading someone's reposted message on the "allmusic" group. I guess the best way to get started is to just look for subscription addresses for talk/news groups that look interesting to you. There's lots about music. Someone should start one that is devoted to home-taping! [someone just has; it's at all.music.4-track —b/]

9) How can a person with no previous experience get involved with activities for DIY artists on the internet?

I can only answer this from the perspective of someone who has a university computer account. BUT, if you get addresses for these groups I don't see why you can't hook into it through e-mail. As far as becoming part of IUMA [note: you must pay a fee to have your work available on the IUMA archive — b/—by far the best thing yet—I quote *Rolling Stone* "IUMA can be reached via the World Wide Web at <http://sunsite.unc.edu/iame/index.html> or by file transfer protocol or gopher to sunsite.unc.edu/pub/electronic-publications/IUMA directory." Or, send 'em e-mail to "iame@cats.unc.edu" and ask for the latest FAQ file and say you're interested in being on IUMA.

10) What does it feel like to be the most requested artist on IUMA?

It feels great. For the first time I can say I have a small audience outside of friends, and I didn't have to live in a van for ten years to get it! In a way it is confirmation of my wimpy decision to not live the life of a touring rock musician. The media attention (*Details*, *Rolling Stone*, etc) is exciting and strange. I know that it's all because of IUMA and not really my music, but it's still wild to think that something I taped in my parents' house in Salem, Va., could even be mentioned in two national, glossy magazines.

11) What has come from this interest on IUMA?

Media attention! A taped interview for CBC radio in Montreal, which includes one of my songs in the background; a mention in *Rolling Stone's* Issue 686-687 Summer Issue—article on IUMA; an article (I think) in the *Arizona Republic*; big part in *Details* IUMA article (Music Issue-July 94); mention in my hometown paper; that's all. No money so far. No offers from the big boys.

12) Has it changed anything about how you approach your recording?

Yes, from here on, I'll be even more meticulous, watching out for flat lead vocals and rhythm errors—my two most recurring problems. And, on the next tape there won't be any "so-so" songs. Consequently, it will probably be a little shorter and I'll do more "retakes."

13) Do you think IUMA-like organizations/activities will be important to the future of DIY recording?

I'm sure that the home-taping urge will continue with or without such things (like I said, almost all of my musical life has been with some form of home taping), but the power that IUMA and like organizations will have is the offer of an audience. Previously, the audience was under the exclusive control of big money labels, their coterie of radio stations, and the video advertisements shown on MTV. This new technology should effectively cut out the middleman, allowing fans direct (well, almost direct) access to musicians, and giving musicians access to a worldwide audience without compromising the creative freedom that is the cornerstone of home-taping. That is... unless corporations somehow take over the 'net. Don't let it happen, America! Power to the People!

14) What's in store for you?

I'm about 70% finished with *Scott Brookman: A National Treasure*. I should be mixing and dubbing tapes in August. This time I'm gonna try to do the cover myself, in color, using PageMaker. I'm looking for fairly small labels that like melodic pop to send the next tape to, and places to get it reviewed. Other than that, I'm not sure what my next step should be. Suggestions, anyone?

You may contact Scott Brookman at Loser Records, P.O. Box 14719, Richmond, Va 23221. Or through the internet: sbrook@hibbs.vcu.edu.

THEATRE OF ICE

Another grimly horrific smorgasbord of death and terror.

Life Is a Wild And Scary Thing (CD) 10.00

Still available.....

Radio's Gone Insane (7" EP) 3.00

TOI Farm video (VHS) 10.00

The original CLASSIC cassettes A Cool Dark Place To Die, Mouse Blood, and Love... Is Like Dying handsomely repackaged as a collector's set.

Cool-Mouse-Love all three for 10.00

 CLAIR

"play"

OBSCUR 

cassette in cloth pouch • limited 200 copies
\$6.00 ppd.

Hernia Retraction Accordion

Breathing Soil (cassette)

Concealed with natural and man-made objects in hand sewn cloth bag. Music from live performances interweaving synth-heavy textures with field recordings and acoustic instruments. A trip through aural dreamscapes.

T. Storm/Orphanage • 1702 W. Camelback #315 • Phoenix, AZ 85015

**DRUNKS
WITH GUNS**

"HEADGIVER"

7" EP BLUE VINYL \$4

Orphans and Widows

Facial Grimacing (cassette) 6.00

Tribal rhythms and raw sound. Nicely packaged. Limited 100 copies.

"...drawn out voice 'n background noise affair that has me doing the
Crash Worship tango nude with belly paint on." - Ben Is Dead

| | | |
|------------------|---------------------------|-----|
| WARLOCK PINCHERS | "XMAS" 7" | \$3 |
| T O I | "IN THE ATTIC" 7" | \$3 |
| T O I | "KILL YOUR GIRLFRIEND" 7" | \$3 |
| T O I | "MURDER THE DAWN" 12" | \$7 |

6.00

available now on REALIZATION: "As Yet Untitled" compilation CD with Illusion Of Safety, PBK, Arcane Device, Hands To, AMK, Randy Greif, Static Effect, The Haters, John Wiggins, Dimthingshine, Architects Office and more! on cassette only: AMK "amk/etc", THOMAS DIMUZIO "Sone Songs" ...licensed from SOUND THEATER: "There is a Secret Garden"(new!), "Artifacts", "Suite for Turntable and Radio" and watch for "Requiem for a Radio" on CD in '93! ...more new tapes: DAAS (new Art Simon band), MERZBOW/HATERS/AMK "Sniper", FACTOR X "a;m", JOHN HUDAK "Slumbrous Breathing", BIG CITY ORCH./NUX VOMICA "Tryst Six", MIKE HOVANCSEK (and friends) "Postal Sound Surgery", "Antebellum Vol. 3" compilation with De Fabriek, Sudden Infant, many more... REALIZATION, 9452 TELEPHONE RD #116, VENTURA CA 93004, USA

DIY Reviews

Adam Wayne Wes

142

AWW is an electric improvising trio (Adam Fleishman, Wayne Thiel and Wes Jensen). This tape was recorded live at V.F.W. Post 142 in Clifton, New Jersey. I think this is their best tape release I've heard to date. It's more consistent in how the music develops. There are moments of aimless abandon, but they keep it mostly interesting. The electric drumming by Wes Jensen is along the lines of a crazed Bill Bruford. He seems to hold the band together. He also uses synthesizer. Wayne Thiel plays electric guitar with effects and does spastic, atonal runs and unconventional sounds. Adam Fleishman plays bass in a non-technical, yet odd manner. He also plays synthesizer and midi-sax. Adam seems to fill in the sound gaps. This band is similar to my old Ulterior Lux electric trio in its approach. They are sort of like a non-compositional, free-form King Crimson, but not as schooled. It takes guts to go out and improvise on conventional instruments in front of an audience. I know from experience. It's like singing naked, opening yourself up to the world as we know it. All and all a good effort you may want to check out. [cassette • DBAR/NJ, PO Box 3214, Wallington, NJ 07057] —*Jim Rite*

Robert Almlade & Carolyn Cruso

Ballincheol

The Fifth Element

Outstanding acoustic instrumentals that occupy a style that combines Irish, new age, bluegrass and folk seamlessly. Very beautiful. [CD • Robert Almlade & Carolyn Cruso, Box 582 2318 Second Ave., Seattle, WA 98121] —*Bryan Baker*

AMROL

Demoral

Superb Euro-rock tape. One of this year's best. Cure, Smiths (see Johnny Marr) and Fall fans will love it. Heavy leaning towards religious themes. Surrender, death, salvation. With music that is quite nearly rollicking — the songs breeze by and take you away before you even realize. Highly recommended. [cassette • 14 DM • Progressive Entertainment, Eichweier 13 51515 Kürten, GERMANY] —*Bryan Baker*

Ant-Bee

With My Favorite "Mothers" and Other Bizarre Muzik

Have you ever wondered what happened to the Mothers of Invention after they split with Frank Zappa? Well they are alive and well and jamming with Ant-Bee (aka Billy James) in a mythical Mayberry RFD. Billy James was barely out of diapers when the Mothers started recording in 1967. But citing influences as diverse as The Beatles' Magical Mystery Tour and Pink Floyd's Piper At the Gates of Dawn, Billy is playing and recording music that extends what the Mothers were exploring 20 years ago. This cassette is a sampler of the various music and interviews available on Elektrik Yak and captures the Mothers' zany antics and tape manipulations as on "Lunar Egg-Clips Runs Amuck." Other songs ("The Girl with the Stars in Her Hair" and the bizarre "Do You Like Worms") have striking psychedelic jams that hint at Hawkwind and the Beach Boys(?). Then there are the informative extracts from the interview tapes with Dom Dewilde (Don Preston), Geronimo Black (Jimmy Carl Black) and Bunk (Bunk Gardner) giving their reminiscences and views of Frank Zappa and the Mothers. This sampler is a highly enjoyable excursion into psychedelic and progressive experimentation. Ant-Bee is destined to be a household name! [cassette • Glass Onyon Distribution, PO Box 1422, Cornelius, North Carolina 28031] —*Henry Schneider*



Area 51

Trick Bag

Cool, fresh punk cuts. [cassette • AREA 51, 2813 Oasis Cr., Henderson, NV 89014] —*Bryan Baker*

David Babsby

Hydrophony / America

When you think of musicians from Tulsa, Oklahoma such names as Leon Russell and J. J. Cale come to mind, musicians with roots in blues and gospel-based rock. Avant-garde music is not what you would expect, yet it is being created by one David Babsby. David is currently releasing a series of tapes based on a very creative technique. First David tapes the source material: birds, running streams, people, etc. and then he runs the tape through a pitch-to-MIDI converter to digitize the pitches and rhythms. He chooses the timbral density and then controls his synths with these MIDI data. The MIDI data reveals notes and rhythmic patterns normally obscured to the naked ear. The results are rather outré. Hydrophony relies solely on a running creek as the source. My first impression is that this tape is 30 minutes of random notes and rhythms. It sounds very much like the cold avant-garde electronic music of the 60s. If you concentrate you can begin to visualize the rhythm and tonal variations of running water. America is divided into three parts: Canada, West Indies and Venezuela. The liner notes give no indication of the source material but again the music is random notes and rhythms. The randomness defies your brain's ability to perceive any patterns or gain enjoyment out of listening. I applaud David's creativity in exploring different ways of controlling a synth. There may even be a scientific application of his technique. Maybe it is his choice of percussive timbres and the minimal effects processing, but I can not recommend these recordings. David needs to experiment more with his source material, timbres, effects and computer processing of

the MIDI data. I think that he will then produce some interesting music full of warmth and depth. [cassette • Esotericity Music, PO Box 906187, Tulsa, Oklahoma] —Henry Schneider

Band de Soleil

Redemption Dream

Michelle Malone is one hell of a rock/blues/southern singer. She likes to wring everything from a song. She could possibly be sultry if she wasn't so damned intense — thank god. And her guitar playing is nothing short of the task of matching this emotion — a raw, wonderful catharsis. [cassette • Daemon Records, PO Box 1207, Decatur, GA 30031] —Bryan Baker

John M. Bennett with Screamin' Popeyes *Retrobreath*

A great tape by these two artists. Anyone familiar with the DIYcassette network should definitely have heard from both the Popeyes and Bennett before, but if you haven't, Bennett is a poet whose work is full of intricate word play that sounds like it doesn't make sense, but somehow, in his unique way, does. And his performances on tape are just as characteristically unique; so much so that I know of at least one parody song made in tribute to his work (Dan Fioretti, are you still out there?). The Screamin' Popeyes are an eclectic recording band whose tapes are always a surprise and consistently rank among my favorites, be they sample collages, electronic space, or progressive rock. A collaboration between these artists is simply a match made to perfection and this tape does not disappoint. Definitely among the top ten for this year. [cassette • Screamin' Popeyes, 135 Buttonwood Rd., Hollister, MO 65672] —Bryan Baker

Blue Meanies

Pave the World

Scattered influences abound on this release. Punk with a horn section? Whatever it is it's great stuff. [CD • \$8.00 (checks made out to Jim Codley) • No Record Company, PO Box 48, Downers Grove, IL 60515] —Bryan Baker

Tim Boone

Embryonic Dreamstates

It is always a delight to have a Tim Boone cassette drop through my mail slot and his latest, Embryonic Dreamstates is no exception. From the abstract color Xerox fold-out label to the eight fully realized electronic dream states, Tim presents another excellent cassette. On this musical excursion Tim carves out a niche in post-Ten-tonic e-music that stays well away from "newage." The cassette opens with "Unearthed," a dark and sinister electronic nightmare with low frequency rumblings

and high frequency echoing cosmic rays. The title track, "Embryonic Dreamstates," follows with slow floating electronics lending warmth to the cassette and bringing to mind Fred Becker's Inner Stellar. Next in line is "Sector Transversed," the only song with a Schulzian pulsating "beat." Side one closes with "Crescent Earth," the sound track to a space opera conveying the joy of long lost space travelers returning to their home world. Side two opens with "Callisto," ethereal space music with elements of Brian Eno's work from the Dune soundtrack. Next Tim shifts gears with "Forgotten Spaces," a mood piece conjuring images of a stark rock strewn landscape with continuously dripping electronic water. Closing the tape is "Lost Memories," followed by the 49 seconds of heavily processed electronics of Glimpse of a Dream. "Lost Memories" opens with lulling pseudo-industrial pulsating machinery that suddenly erupts with mind-searing, crystalline flashes. These dream states are way beyond the embryonic stage and should be experienced by everyone. [cassette • Boone Tunes, PO Box 181618, Dallas, Texas 75218-8618] —Henry Schneider

Broken Pah

Patricide

Outstanding Techno Beat. [cassette • Broken Pah, 818 So. Irving St., Arlington, VA 22209] —Bryan Baker

Scott Brookman

They'll Nickel and Dime You To Death!

Not the tour de force that his previous tape was (for me), but Brookman has a strange sense of humor that mixes well with his beat/pop influences and never disappoints. [cassette • Loser Records, PO Box 14719, Richmond, VA 23221] —Bryan Baker

Brother Eye

Soapdish Antennae

Professionally produced, recorded and packaged, these guys obviously have some kind of management team orchestrating their efforts toward pop success. They sound like a very competent modern pop act of about large hall or small arena warm-up caliber. Aimed primarily at adolescent boys, the music says nothing new in a very catchy, danceable, upbeat way. As an added plus, they look greasy and creepy enough that your mom will hate this even before you play it. [CD • Futurist/Mechanic, 6 Greene St., New York, NY 10013] —Bob Hawks

Kirwan Brown

Cool Grooves

Brown quickly establishes himself as a strong bass virtuoso on this thoroughly invigorating release. I'm hearing stuff I've never heard the bass guitar do before, go-

ing way beyond its traditional rhythmic role and taking the lead. Brown employs intricate multi-tracked bass parts and diverse arrangements from lean, bass/drum combos to more full contemporary jazz romps. The melody throughout is another high point. Highly recommended. [CD • The Creative Service Company, 4360 Emerald Dr., Colorado Springs, CO 80918] —Bryan Baker

Ray Carmen

Bubblegum Buddha

Long-time homotaper Ray Carmen has released another welcomed tape of songs featuring his knack for songwriting and clean approach. This one stands out by virtue of it being the first Carmen tape to feature collaborations (Ken Clinger and James St. Vrain). The Clinger track is an outstanding display of pop sense twisting a melody line and vocal phrase into new directions that work extremely well. [cassette • \$3.00 or trade • Ray Carmen, PO Box 187, Tallmadge, OH 44278-0187] —Bryan Baker

Casualty Park

Clutch

This is the first Ladd-Frith CD release I've encountered; it holds tight to the culture established on their other releases, i.e. ambient, techno-tribal textures with an underlying ominosity. Unlike the cassette releases, however, this one seems to be taken much more seriously by its perpetrators — perhaps due to the greater expense involved in CD manufacture. The seriousness is mostly evident in a kind of morose obscurity; this is not a negative quality, since the work overall has a brooding, remote quality that seems enhanced by the artists' approach. The stark, poignant booklet art adds to the atmosphere. This is a difficult work, but patience will be rewarded. Recommended. [CD • Ladd-Frith, PO Box 967, Eureka, CA 95502] —Bob Hawks

Ian Coltaire

Ebony Nights Ivory Towers

An unflinching Bruce Springsteen wannabe. Pass. [CD • The MFN Agency, Rt. 1 Box 187-N, Whitney, TX 76692] —Bryan Baker

The Conspiracy

Sounds Of Pleasure

This is a beautiful piece of recording. The tape follows the life of The Conspiracy, a band that revels in their love of honest pop music. It's sort of a "Walk Away Rene meets the post punk era" sound. The Conspiracy has all the charm of that earlier era pop sound without the cotton candy, and enough of the world weary cynical approach of the latter, without being too dreary. It's the kind of music that sounds beautiful on a rainy day. The tunes come from a variety of settings and cover the evo-

lution of the band over several years. All in all, this collection holds up well and is bound together with a glorious lo-fi sound. They use the medium of cassette recording well, the sounds mesh together and create a nice wash of music, digital sound wouldn't enhance this one bit. In the same way that the Chills' early records really do sound best on vinyl, the Conspiracy sounds best on cassette. [cassette • \$5.00 • Spilling Audio, PO Box 24592, Jacksonville, FL 32241; e-mail: junkspill@aol.com] —*Kevin Slick*

Crash Worship

Pyro

Droning, big oil barrel percussion, coupled with electronic feedback — not your average elements to make "songs" from, but it works here. [7" vinyl • Char-nel Music, PO Box 170277, San Francisco, CA 94117-0277] —*Bryan Baker*

the Creamers

anything we damn well please

A hit and miss release for this L.A. band that has been kicking around since about '87. Bunch 'a' covers here, from Leiber and Stoller (they make "You're So Square" their own) to David Bowie (Queen Bitch misses) and Fats Waller (a slow, skanky "Reefer Song") and a pretty cool, really fast rave-up of "Little Willie" by Chinn & Chapman.

[vinyl 7" ep • Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529] —*Bryan Baker*

Crut

Flat Booty Pancakes

God, John Book must be having one helluva time with his multi-track. Lots and lots of stuff happening on this one. It's decidedly in the Supid Music category and is pretty raw, but Book infuses the mess with so many sounds and so many different styles and social takes, including samples and cover tunes and everything else. Highly recommended. [cassette • John Book, 2502 W. Opal St., Pasco, WA 99301-3352] —*Bryan Baker*

Crut

Thrift Store Favorites

Unlike Crut's *Flat Booty Pancakes* this release somehow misses the mark by a long shot. The concept is fun. Make a tape of covers of songs you might find from records bought in a thrift store. And there is a whole camp of people who just seem to thrive on just exactly the sort of drunken inanity John Book employs while setting these songs to ferrous oxide (and I've been scolded before for not being one of them). But to me, it sounds like Book was bored one afternoon and just started recording. [cassette • John Book, 2502 W. Opal St.,

Pasco, WA 99301-3352] —*Bryan Baker*

Das Ludicroix

Jammed and Stoning

Just like it says — garage rock at its raw, nacent edge. [cassette • \$3.00 or trade • Larry Boyd • PO Box 4016, Plymouth Center, MA 02361] —*Bryan Baker*

Amy Denio


Tongues

Multi-talented Amy Denio with a multi-cultural grasp of music styles. From accapella pillow fights to Arabian instrumentals. [CD • \$12.00 • Ponk Records, PO Box 3664, Bloomington, IL 61702-3664] —*Bryan Baker*

Tom Djil

Mutotator

I'm sitting here at the Mac struggling to find words to describe how overwhelmingly impressed I am with this work. The basic idea is this: take a modern jazz trumpet and feed it through a mind-boggling array of signal processing, sampling, back-looping and then more processing until you get a loping, drunken juggernaut-gargoyle unpredictably prancing like the proverbial china shop bull. Then, throw this insane mutant into an intensive, free-form improvisational environment with some of the most accomplished players available



Music for peanuts.

4 Cassettes we sell:
 Industry Sampler 90 mn \$3
 Alzo Boszormeinyi- L14 80+ mn \$3
 George Willard- Generic George \$3
 Mixed Nuts - another sampler \$2
 George Willard - Uptight 7" e.p. \$3
 write for catalog:

PO Box 5033
 Herndon, VA 22070


Thought Balloon Tapes

- 1) Someday People-Devil's Playthings 90 mn
- 2) Someday People-Call Me Lisa Suckdog
- 3) Someday People-I'm Too Costes cassingle
- 4) Pop Done Et Himself - 90 mn compilation



- 5) We Suck Worse-A Tribute to Sockeye 60 mn
- 6) Bryan Richardson - solo cassette 60 mn
- 7) Wooden Igloo - Jesus by the neon light

1,4,5 \$3; 2,3 \$2; 6,7 \$4
 PO Box 384, Front Royal, VA 22630

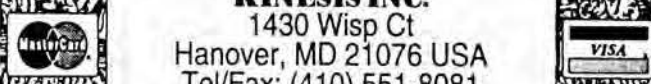


KINESIS is a label devoted to continuing the tradition of sophisticated rock created by Genesis, Yes, ELP, Camel, Marillion, Gentle Giant, and countless others. Color catalog free to North American customers, others send 2 IRCs or \$1 (\$1 credited to first order).

Castanarc - Journey to the East
Cathedral - There in the Shadows
 - Kingdom of Ends
Haze - In the End 1978-88
However - Sudden Dusk
Ken Watson - Assembly
Multi-Story - East/West
Fonya - Wanderers...
 - Soul Travels
Earthstone - Seed
Iluvatar
Craft

CDs \$15
 postpaid to
 North
 America

KINESIS INC.
 1430 Wisp Ct
 Hanover, MD 21076 USA
 Tel/Fax: (410) 551-8081



and what you end up with is so fresh, and yet so utterly sophisticated, as to almost defy description. Picture a three-way cutting contest between Beefheart, Varese and Yoko Ono; now picture it with the musicians licking venomous toads before playing; now picture it with you chewing jimson weed while you listen. Get the picture? Surreal, shimmering, trans-textural, amazing state of the art venusian swampstuff boogie. Get this NOW!!! (Bryan, I do get to keep the disc, right?) [CD • \$13 (add \$2 overseas) • Soul on Rice Productions, 2312 Spaulding Ave., Berkeley, CA 94703] —*Bob Hawks*

Domino Freak Effect

demo

Modern guitar rock with a heavy, heavy funk influence. Singer/Songwriter/Guitarist is formerly from the band Chemical Cat. Good stuff. [cassette • Domino Freak Effect, 51 Ray St., New Brunswick, NJ 08901] —*Bryan Baker*

Dream Baby Dream

Lo-fi Euro Rock [Dream Baby Dream, Flat 2 76 Northumberland Rd., Old Trafford, Manchester, M16 9PP ENGLAND] —*Bryan Baker*

Dutch Provos

Ocean

A second 3-song demo from this New York band. There's a lot to love about this if you're a lover of modern guitar rock. Recommended. [3-song cassette ep • Dutch Provos, 120 E. 34th St. #18M, New York, NY 10016] —*Bryan Baker*

Éclat

II

I knew that I was in for a treat from the moment I saw the magic square on Éclat's new CD II. This Musea release contains 9 songs dealing with the Nornes, alchemy, the Celts, rhythmic cycles, Led Zeppelin, numerology, the magic square, the Grim Reaper, and the circus. A vast amount of territory to cover in 40 minutes! The lyrics and booklet are in French but the subject matter is so fascinating that I had to translate them to get a better understanding. Manipulation of numbers and letters is a key aspect of Éclat's songs. The second song, "Vitriol" (the alchemist term for sulphuric acid) discusses the inner workings of man on his journey to wisdom. Each of the three verses contains seven lines, the first letter of each line reading down spelling Vitriol. "Opera Magique" uses the magic square as the basis for the song and for constructing its lyrics. The three verses consisting of six lines of six words each use the letters in the magic square as the first letter of each word. A very intriguing and mathematical approach to music! Éclat is a contemporary

French progressive band of accomplished musicians: Alain Chiarazzo (guitars and chants), Fabrice Di-Mondo (drums, percussion, and vocals), Laurent Thomann (bass), and Pascal Versini (piano and keyboards). Éclat plays a varied music. Beautiful bucolic and acoustic melodies and lyrics alternate with jazzy progressive fireworks. This band really cooks! One high point (as if each of the nine songs isn't) is "Page Orientale," a tribute to Jimmy Page of Led Zeppelin and traditional Indian music. Chiarazzo's acoustic guitar work is outstanding and sounds like Alain Markusefeld's classic Le Desert Noir. HIGHLYRECOMMENDED! [CD • Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —*Henry Schneider*

Emergency Broadcast

Little Train

Real good blues-influenced rock with lots of fine guitar work and energetic band performances. [cassette • John Holcombe, 225 21st St., Ogden, UT 84067] —*Bryan Baker*

the EXI's

Set Like Jelly

Having tweaked their line-up once again (Mr. Curt remains the guiding force for the group) the EXI's have come out with another release, *Set Like Jelly*. Distinguished by the contributions of outside artists, such as Australian Djerdoo player, Steve Robson, and a heavy use of percussion — excellent, their best outing yet. [cassette • \$8.00 ppd. • Camaraderie Music Cassettes, PO Box 403, Kenmore Stn., Boston, MA 02215] —*Bryan Baker*

Expose Your Eyes

Whitney's Fat Cock

Clear-cut noise assault with minimal baggage. Sound is clear as well. [BV Tapes, 7 Buddleia Close, Ipswich, Suffolk, IP2 0XC, U.K.] —*Bryan Baker*

De Fabriek

Teenage Health Freak

This nifty piece of european techno / industrial / avant work from the Dutch group DeFabriek is totally nuclear. My favorites on this Ladd-Frith release are "Turbo Mekka" and "Tranzit". Side two gets a lot more experimental, with "Digedda" reminiscent of Professor Irwin Corey on PCP. If you can listen to it and not respond, you're already flatlined (and better off dead, anyway). This is good work, very indicative of the euro scene and well worth owning. [cassette • \$8.00 • Ladd-Frith, PO Box 967, Eureka, CA 95502] —*Bob Hawks*

Fallen Vlods

eaches Hundreds

Fallen Vlods is a two-person noise duo which uses feedback, electric drums and found percussion to articulate their sonic

universe. The sound here might best be described as an ebbing sort of rumble, as waves of subdued feedback shimmer forth in ominous growls. Very well done and the exceptional package conception shows further invention and concern for quality. Recommended. [cassette • special packaging includes bolted booklet • \$4.00 (\$6 overseas) • Ernst Records, PO Box 2962, Denton, TX 76202] —*Bryan Baker*

Flax Shifter

This is truly unique, a combination of something ambient, something beat-poet, something orchestral that conjures of some David Bowie's Ziggy-escapades. It plays like a canvas of sounds and images, with years of rock influences being scattered about by a TV-generation's jaded whimsy. And while I know this doesn't come close to telling what this CD is like, it's all I can do. Recommended. [CD • Tracy, PO Box 641421, San Francisco, CA 94164] —*Bryan Baker*

Todd Fletcher

Byzantium

Fletcher explores Eastern-mode themes on this release, a continuation of work he was doing when he was involved in the Poison Plant co-op label. This work shows an assured maturation, bringing more depth in its realization. [CD • Dervish Music, 1425 E. Desert Cove #15, Phoenix, AZ 85020] —*Bryan Baker*

Skidd Freeman

Broken Toy

You've all seen it before. You've been shopping and heard a child screaming at the top of his or her lungs. Crying like the heavens must be brought down to stop whatever injustice has just been perpetrated. Take that action and put into the body of homemaker Skidd Freeman, arm him with a guitar, a fuzz box and a 4-track and let him at it. This is what would come out. [cassette • \$6.00 • Bad Attitude Productions, PO Box 4281, East Lansing, MI 48826] —*Jack Lucas*

Skidd Freeman

Sampler

Here's a sampler of material from Skidd Freeman's recent Broken Toy/Now What? double ep. three songs that do well to showcase Freeman's cathartic, overdriven musical style. [cassette • free (+ 3 29¢ stamps for postage) • Bad Attitude Productions, PO Box 4281, East Lansing, MI 48826] —*Bryan Baker*

David Fuglewicz

Every Electric Part Of You Too

Definitely electronic, *Every Electric Part Of You* is a dip into a sea of electrons. A swim in an ocean of digital waves. It's a dark journey with sci-fi landscapes with 4th dimen-

sional coffee, U.F.O.s, a vortex generator, and floating pyramids. Dave's trip through the hard-wiring of his synths really is a trip. You can tell this guy really likes the guts of those technology oriented sound-makers the rest of you probably just use the presets on. You can't dance to it, but hey, it's magnetic. [cassette • David Fuglewicz, 5933 Doraville, GA 30340] —Edward Buteman

Garage Star *demo*

This is a demo this band made to submit to SoundCheck — "One of those national contests where record execs judge your stuff to see if you're marketable. We didn't take it too seriously." Two songs remain true to their name — garage rock (not grunge). The recording is pretty raw, but pretty good (I like that sort of thing), even if the band shows its grand old age of two months (at the time of this recording). But, what's important is the songs show some promise and I especially liked the feeling on the last number. Give me more. [cassette • Jason Miller, 7466 Bovet Way, San Diego, CA 92122] —Bryan Baker

Charles Rice Goff III

People Make the World Go Round

This Goff III guy is very reminiscent of Zappa's work in the 60's, but where Frank was notoriously virgin regarding psychedelics, CRGIII has obviously had his hand in the rookie jar. From the humor of "Taped Rugs" to the political satire of "Texas Two Step" to the skin-crawly "Half Crazy" to the social commentary of "Bleeping Song About Anger," this awesome album is a must for anyone who views music primarily as a medium of communication. Mr. Goff III has a lot to say and not only says it incredibly well, but in a style that is creative, intensely personal and uniquely his. Three thumbs up! [cassette • \$6.00, \$7.00 Intl. • Taped Rugs Productions, 1312 Telegraph Ave. #2, Oakland, CA 94609] —Bob Hawks

Gravitar

Evil Monkey Boy

Rumbling back beats and spacey feedback. [7" vinyl • Charnel Music, PO Box 170277, San Francisco, CA 94117-0277] —Bryan Baker

Halo

JAG/eye. Velocity

Big music made by big guitars, played, we assume, by big guys. Halo is a duo — bass/vocals and guitar/vocals, with sampled drums and synths. Heavy music, very big, best listened to loudly, or even louder if possible. Lots of power chords and stompin' on the distortion pedals, reverbed vocals that mostly stay back in the mix of standard rock chord progressions. Reminded

me a little of Iron Butterfly and that era of heavy rock. [CD • Restless Records, 1616 Vista Del Mar Ave., Hollywood, CA 90028-6420] —Kevin Slick

Doug Harrison

Music Of Boredom and Stagnation

Tape was blank, but Doug describes it as just what the title says it is: music made while he was feeling bored and stagnated. [cassette • \$2.00 (all trades accepted) • Yes • Doug Harrison, 1314 Cary St. Richmond, VA 23220] —Bryan Baker

Bob Hawks

chant cycle from the wall at chienta chuba

An involving instrumental work. Mainly synths with bass and viola accompaniment. This is an exploration of environment. A definite Eastern mode is present throughout. Complex and grandiose at times, simple and ambient at others. [cassette • \$6.00 • Cyborg Sonix, PO Box 2194, Salt Lake City, Utah 84091-2194] —Bryan Baker

Herd of the Ether Space

Taming Lions With Drugs

Herd of the Etherspace is Charles Goff III's (he of Taped Rugs Productions) recording vehicle. Goff is a long-time tape artist and Taming Lions With Drugs sounds like a boiling stew of sounds, meshed together and spinning with familiar voices and sounds reaching from out of the vortex, distant, elusive and compelling. Found recordings, electronics, feedback, buzzing guitars, various and random other-sounds are tossed into a mix that never ceases to be dynamic and flowing. [cassette • \$6.00 USA, \$7.00 Intl. • Taped Rugs Productions, 1312 Telegraph Ave. #2, Oakland, CA 94609] —Bryan Baker

Hideg Roncs

A Kép / The Picture

Hypnotic, minimalistic loops that sound guitar-originated. Grabs you. [cassette • Rácz Mihály, Budapest, XIII.u.35 1172-HUNGARY] —Bryan Baker

Steve Horowitz

The Code

A cool, hip blend of beat poet meets improv. The music has an edge that blends New York and San Francisco styles. Sometimes ambient, sometimes like a high speed drill. Highly recommended. [CD \$12 • Punk Records, PO Box 3664, Bloomington, IL 61702-3664] —Bryan Baker

Mike Hovancsek & John M. Bennett

Autophagia

John M. Bennett's performance poetry lends itself extremely well to treatments with improv music artists. And Bennett has collaborated with several, such as Dick Metcalf (Rotcod Zzaj) and Screamin' Popeyes, and each has been a rewarding

experience, making me appreciate each of the artists' work in a different light. Autophagia continues the collaborative excellence Bennett has managed to attain. Mike Hovancsek's work revolves from backdrop to foreground in a mostly ambient mix of percussion, electro-acoustic manipulation, synthesizers, environmental recordings and assorted odds and ends. Bennett's poetry lends itself well to sonically diverse, ambient constructions since it itself tends towards ambience — a deft mixture of words delivered in an improvisational fashion, relying on itself to provide the impetus for a stream of heretofore unconscious imagery. Once again Bennett's collaborative efforts are a highly recommended experience. [cassette • \$7.00 • Luna Bisonte Productions, 137 Leland Ave., Columbia, OH 43214] —Bryan Baker

Inner Thought

Worldly Separation

Inner Thought is mainly the child of Bobby Sadzak, formerly lead guitarist for Slaughter. Inner Thought sees Sadzak taking the reins, playing most of the bass, guitar, keyboards and digital drum machines. Worldly Separation is the first full-length release to come out of this, and it's one hell of a statement of the misery of war (the album is dedicated to the innocent victims of the war in Yugoslavia). Pictures of men who have been deformed by shrapnel, etc., grace the inside pages of the CD, which serve to reinforce the utter folly, the degradation, the pointlessness. And Sadzak's playing, along with the performance and compositional help of others, captures the mood beautifully in all of its ugliness. [CD • \$16 CD, \$12 cassette • Roughage/Dwell Records, PO Box 39439, Los Angeles, CA 90039-0439] —Bryan Baker

Jet Pilots

Very strong college guitar rock, with great hooks, full arrangements (by a three-piece besides), embraceable melodies and a fast pace, propelled by drummer Charlie Sabia's hyperkinetic attack. Highly recommended to lovers of guitar rock. Great radio stuff. [cassette • Neotanacity, 1940 Franklin #301, San Francisco, CA 94109] —Bryan Baker

Josh and the Identity Crisis

A large selection of songs from Josh Lucchesi's recording archives spanning 15+ years. The tracks are a mixture of songs recorded at home and songs recorded in commercial studios — hard to tell the difference. Lucchesi describes it as, "...not experimental or industrial — it's genuine wannabe rock star stuff that I worked on for my entire adult life!" Josh favors lean instrumental tracks and usually makes the vocal track prominent. I was pleasantly sur-



I'M GETTING READY TO
VOMIT HEARTILY...
(BLURGH!)
THANKS TO...



THE WORST SONGS OF ALL TIME !!!



THE FIRST EVER COMPILATION TAPE FROM JOVIAL MILKMAN MUSIC !!!

90 MINUTES OF SOME OF THE WORST SONGS EVER WRITTEN,

DESTROYED BY SOME OF THE COUNTRY'S MOST CELEBRATED HOME-TAPERS...

WITH DAN FIORETTI, T. SHANE DOYLE, TOM FURGAS, EVAN PETA,
SCREAMIN' POPEYES, ERIC HAUSMAN, SOCKEYE, MOTHER INFERIOR,
D. KNOTT, COZ THE SHROOM, ARTISTIC ANNOYANCE, MICHAEL MYERS &
FRIENDS, SPACE OCEAN, DINO DiMURO, MIKE HOVANCSEK, KEN CLINGER,
RUSS STEDMAN, DON CAMPAU, BRYAN KEISER, LOVE CALVIN AND MOTO !!!

HIGH BIAS TAPE ONLY \$5.00 !!! SO LITTLE TO PAY FOR SO MUCH PAIN !

ALSO ASK FOR THE JOVIAL MILKMAN CATALOG WITH LOTS OF TAPES BY
THE LIKES OF RUSS STEDMAN, MOTHER INFERIOR, THE MICHAEL KENYON
SEIZURE, ELVIS HATED STEREO, AND MORE !

DON'T WAIT ANOTHER MINUTE !!! ORDER THIS DAMN TAPE TODAY !!!!!!!

JOVIAL MILKMAN MUSIC
4605 W. 39th #301
Sioux Falls, SD 57106

prised at times by little instrumental additions, such as a little synth figure here, an out-of-place synth solo thrown into a lean guitar mix that somehow works very well, etc. As can be expected there is some diversity here, but, Josh remains forever attempting to write pop songs which usually come off sounding ingratiatingly well-intentioned. [cassette • complimentary copies given to print media requesting on company letterhead • \$5.00 (to J. Lucchesi) or trade • Songster's Exchange, 364 Neptune Dr., Manahawkin, NJ 08050] —*Bryan Baker*

Kava Kava

Dither

Don't be afraid when you open the cover of this CD and find four young English grunge-oids staring back at you. The glam/trans metallic pants on the last individual should give you a clue that this could be something different. And that it is. Cool, funky up psychedlia straight from the late 60's, mixed with some Euro-synth strains and some progrock dinosaur guitar tendencies (what?!). And given all that, gee I dug this one. Whirlygig out to the post and order yours today! [cassette (4-cut ep) • £6 (£4.50p U.K.) • Chocolate Fireguard, Falcon House, 56 Somerset Road, Almondbury, Huddersfield, HD5 8HZ, U.K.] —*Bryan Baker*

Kerrs Pink

Mellom Oss

Kerrs Pink is a Norwegian progressive band that fuses progressive rock and Scandinavian folkore just as Grieg married symphonic music and Nordic folk songs. The music also pays homage to bands like Camel and String Driven Thing. Kerrs Pink is Tore Fundingsrud (drums), Jostein Hansen (bass, guitars, and vocals), Harald Lytømt (guitars, flute, keyboards and bass), and Per-Oyvind Nordberg (keyboards). Mellom Oss is a reissue of Kerrs Pink's second album recorded in 1981 plus six previously unreleased bonus tracks. Mellom Oss was originally recorded on an old 4-track recorder. With today's technology and Kerrs Pink's improved studio they decided to rerecord the first six tracks making this CD a pseudo-reissue. Their seventeen minute opus from the LP, Mens Tiden Forgår (While Time Fades Away), is a remixed version of the original recording. The CD booklet, as always is true with Musea releases, contains extensive historical notes and English lyrics even though they are sung in Norwegian. Another highly recommended reissue from the European progressive archives. [CD • Musea, 68 La Tinchotte, 57117 Retonfey, FRANCE] —*Henry Schneider*

Kid Champion

Conscious

Modern guitar rock with jangling guitars and female vocalist. Reminds me of murmur-period REM (was it that long ago?) (Yes). [7" Vinyl • Mint Records, #699-810 West Broadway, Vancouver, BC V5Z 4C9 CANADA] —*Bryan Baker*

Chris Korda

Demons In My Head

Subtitled, "An Environmental Punishment in D Minor," Chris Korda's *Demons In My Head* is a 50-minute electro-acoustic opus, employing washes of feedback as the main sonic element. The work has a closed feel to it, a false echo that falls dead to the antiseptic-coated floors of a fluorescent white bathroom — with a bloody epitaph streaked across one corner. And while Korda's work here is similar in execution to other artists working in noise orchestrations, he still manages to involve more traditional electronic synthesizers as well, conjuring up a very effective, low murmur to serve as a sort of a recurring theme or a door through which each subsequent theme can be passed. *Demons In My Head* is not without its shortcomings. Korda's use of water sounds is usually found distracting to the ominous tone. A flushing toilet and a pool of water that is splashed about manage only to perplex the listener and confuse what is, overall, a terrific sense of atmosphere. Overall, recommended. [CD • Chris Korda • 80 Avon Street, Somerville, MA 02143] —*Bryan Baker*

Ledarps A Moth

Pornostar

A Zappa-influenced master of many styles and instruments, this tape is one wild ride. [cassette • Thomas Pradel, Kaulbachstraße 54 D-60596 Frankfurt, GERMANY] —*Bryan Baker*

Vincent Lee

Almost...

This is a treat. Vincent Lee's third album shows definite growth. The tape is split, with one side going to tight, energetic rock and blues-based songs with fiery guitar and good songs. The second side offers up a nice collection of experimental works with lots of samples and electronics pieced together to offer your ears more than mere diversion. The final cut, "Hot Dog in the Sky" combines the two differing styles to perhaps show a bit of things to come (?). In any event this is a recommended DIY release. [cassette • \$5.00 • Aural Adventures, C/O William Barnes, 2081 Revere Dr., Concord, CA 94520] —*Bryan Baker*

Abe Lincoln & the Swingin' Stincolns

T.V. Tards

A narration by computer-synthesized voice about a group of four "retards." The com-

puterized voice assumes the voices of the characters as well. The result is painfully alienated as we are told about their pain, and forced to witness lives filled with brutal injustices, including the repeated raping of the girl in the group. Rob Sutton shows a terrible talent here to make you wonder if these events are taken from true-life (the characterizations seem very real, but the events are too horrific). This tape is painful, but unforgettable. [cassette • \$5.00 • Rob Sutton, PO Box 376, Yorba Linda, CA 92686] —*Bryan Baker*

Little Green Men

August Nights

This is a demo for this four-piece, central New Jersey band, formed in 1993. Influences (more lyrical than sonic) are Pearl Jam, et al. Lots of focusing on being out of control and alienated from society. The music, despite being in quite capable hands (well-rounded drums, layered guitars), just doesn't convey the appropriate intensity. Maybe this is a case of first-demo jitters — I don't know. Specifically, I'd like to hear more dissonance in the guitars, much more guttural bass and a little more looseness to the drums. Singer Julian Romero might do well to hook up to a Maxwell House I-V. In other words, the recording should be secondary to the emotion here. Next time, let's hear the grit that brought you to record in the first place. [CD (4-cut demo ep) • \$6.00 (payable to Mike Burns) • Labate Management, PO Box 4246, Dumellen, NJ 08812] —*Bryan Baker*

LMNOP

Camera-Sized Life

For those of you who are like me and you can't get enough of LMNOP, this CD will be a shiny piece of heaven: 30 songs to slap into the player and smile big. LMNOP is sort of like Robyn Hitchcock. They both have terrific pop sense and can make the genre sound fresh and brilliant and necessary, even though it's pop rock and it's been around for thirty plus years. Get this. Get this. Get this. Ten thumbs up. And all that. [CD \$12.00 (\$15 overseas) (payable to Steven Fievet • Baby Sue, PO BOX 1111, Decatur, GA 30031] —*Bryan Baker*

Luster

not named demo

Luster is the solo project of C. Reider, and taken from a recording session that produced two stylistically dissimilar recordings. This tape features the now stated course for Luster. A direction of dark tones, dirges, brooding ambience and noisy, reflective soundscapes. [cassette • Luster, PO Box 1204, Lyons, CO 80540-1204] —*Bryan Baker*

Maestro Subgum & the Whole

At the Wart Hog Museum

Described by the press as "Miami Sound Machine meets the Residents," "A '60s Be-In as directed by Fellini" and self-described as, "...music with teeth for people with gums," Maestro Subgum & the Whole will incite images of old-time vaudeville, Spike Jones and the famous bar scene from *Star Wars*. Four lead singers, trombone, flute and trumpet. Squidbelly Phlegmfoot and the Plug-Uglies with an attitude on 78 rpm. [CD • \$12.00 • Ponk Records, PO Box 3664, Bloomington, IL 61702-3664] — *Bryan Baker*

LG Mair, Jr.

unreleased

Mr. Mair picked up a copy of GAJOOB at Tower Records and, to his surprise, happened upon a couple reviews of his tapes being reviewed inside. Since I liked those tapes he sent along these currently unreleased works which he has submitted to labels in the Netherlands and Belgium. Mair's music (he's the bassist for long-time DIY cassette band Alien Planetscapes) is composed on a Yamaha Workstation, I believe, and is sequenced with strong, pulsating beats and syncopated, rhythmic melodies. They are usually long, groove-laden numbers, and, at least with these several unreleased gems, rarely digress into flash. [cassette • LG Mair Jr., 307 E. 89TH ST #6J, NY, NY 10128] — *Bryan Baker*

Mandible Chatter

The Death Of Sweetness

This is another spooky ambient release from those weirdos at Ladd-Frith Productions. "The Death of Sweetness" is side one (25'00") and "Where Green Feathers Blow" is side two (15'00"). Like all good art, this left me wanting more! Monolithic textural layers of found sounds, industrial noises, creepy whispery wisps like audio spider webs, agitational sub-sonics, sinister crunches & crackles. This is a must for all fans of ambient & musica concrete styles. [cassette • \$8.00 • Ladd-Frith, PO Box 967, Eureka, CA 95502] — *Bob Hawks*

Martyr Colony

Letterbomb Demo

Watch for this band. Hot Industrial-oriented cuts — loved the guitars. Great samples too. [cassette • Sub Mud Studios, 1517 W. 5th Ave., Columbus, OH 43212] — *Bryan Baker*

David McGrath

One Drum

Singer/songwriter David McGrath delivers a solid release here that stands firmly in territory staked out by Springsteen, et al; rock music and folk consciousness along with personal introspection. Themes like holding on to solid values, one world of

freedom, fast cars and true love backed by a solid band with fiery guitar solos by Jeff Mironov. McGrath's vocals are smooth, yet posses a rough edge that makes much of *One Drum* a compelling listen. [CD • Sherman McMahon Music, 2350 Broadway Box #1232, New York, NY 10024] — *Bryan Baker*

The Mill Valley Taters

Friction Proof

A grab bag of styles from rock to whatever. Musical chops for those who long for substantial ability along with some wildly adventurous sonic takes. [cassette • The Mill Valley Taters, 426 Highland Ave., Stratford, CT 06497] — *Bryan Baker*

Pat Noel

Hitchhiker's Thumb

Singersongwriter with guitar. Harmless looks like it's a Shrimper tapes wanna-be. [cassette • \$4.00 • Harmless, 1612 W. Kaweah, Visalia, CA 93277] — *Bryan Baker*

Oliver Squash

Wastecoast

Sort of a stream-of-consciousness ride that relies heavily on processed electric guitar for most of its spacey-ness, while venturing with a more than fond embrace for feedback with some harshness left intact. There is really no form to the whole thing, which leaves you wandering like the mix, floating from plane to plane, flower to flower, and stung on occasion. One request would be to add a lot more low end next time out. [cassette • Oliver Squash, 609 Pennsylvania Ave., Barnesboro, PA 15714] — *Bryan Baker*

Jeff Olson

Knick Knacks & Paddy Whacks

Jeff Olson of Screamin' Popeyes fame is one of my favorite DIY taping artists, always providing my ears with welcomed sonic treats, and always managing to be fresh while doing so. I mean, the guy has done no wrong in my book, going from sound collage to progressive rock and pulling everything off with great style. Knick Knacks and Paddy Whacks sounds like a collection of outtakes because its so stylistically diverse, and also seems to move in a less coherent direction than any of the Popeyes releases I've had the pleasure to hear. But this is not a "cleaning out the closets" kind of thing by any means. Definitely a keeper by one of the most talented DIY artists in the network. [cassette • \$5.00 • Spilling Audio, PO Box 24592, Jacksonville, FL 32241; e-mail: junkspill@aol.com] — *Bryan Baker*

Orange Lady

Masuda

Extremely rough, noisy guitar noise fest. Very free form, for the most part, although

bits of melody here and there peek up on occasion. The tape is fairly well-rounded, considering it sounds like a live solo work (the tape noise may be distracting to some), even going to the extent of including acoustic guitar on more than one piece. Generous use of delay-lines, feedback (both vocal and guitar) and improvisation. [cassette • Gendal Records, 3-30-3, Senzoku, Taitou-tai, Tokyo III, JAPAN] — *Bryan Baker*

Osmium

Hard Rock 'n Soft Rolls

Osmium is element number 76 on the periodic table of elements. It is the heaviest metal. The band is the brainchild of John Wall whose been a "home taping monster" since 1987. The eleven songs here are recorded 16-track and intended to find these songs a music publisher to sell these songs to recording artists. Most of the cuts fall into a comedic rock/metal category that would fit well on Dr. Demento (has, in fact) or as a novelty cut (the punk "Teacher In Traction" is probably the most saleable in my opinion). But Wall seems cool enough to probably have an interest in the more lighthearted aspect of DIY networking and would definitely fit right in with the work that artists like Russ Stedman or Dino DiMuro (in their moments of parody) are doing. [cassette • \$5.00 • John Wall, 3178 Kirkwell Place, Herndon, VA 22071-3309] — *Bryan Baker*

Ovis

Schadenfreude

The liner notes define "schadenfreude" as the pleasure you get from the pain of another. I'm sure Ovis will be pleased with the pain I endured in trying to listen to this work. Competent musicianship professionally recorded and packaged, featuring Ovis' "distinctive" voice over moderately catchy pop excursions. The voice: morph Prince's breathy little moans and lip smackings with the male lead in the B52's, pushed a little more nasal and camped up to embody EVERYCONCEIVABLE stereotypical enunciation cliché associated with male homosexuals. Use that voice to mince your way through the most banal, uninspired lyrics in recent memory ("Yummy, Yummy, Yummy" might be a contender) and you'll get the picture. [CD • Restless Records, 1616 Vista Del Mar Ave., Hollywood, CA 90028-6420] — *Bob Hawks*

P16.D4

Distract

This difficult set of early 80's noise / industrial work is the kind of thing you learn to deal with over a period of months, one listen at a time. It was a long-distance collaboration between various artists passing tapes around and each adding the appro-

priate 2¢ worth. The set starts off very obscurely, probably to scare off the dilettante listener. Track 3, "External Symbols," caught my attention and brought me into the rest of the set. This will be an important work to fans of this genre, and a hard row to hoe for everybody else; however, I do recommend at least a listen for anyone with an open mind. [CD • Odd Size Record, 24, rue de Laghouat, 75018 Paris, FRANCE] — *Bob Hawks*

Pacific 231

Xochipilli

I have very mixed feelings about this Ladd-Frith release by Pacific 231; on one hand, there is half an album here of work in an eerie, teonoid ambient kind of vein that works really well with the packaging, one of the most professionally designed j-cards I've seen in this genre, by the way - absolutely A#1 graphic design job. But then the tape is fleshed out with stuff I can only call filler. It wouldn't bother me nearly as much if the good parts weren't so exceptional. Worth hearing, but I'd really like to hear a full album of this artist's work. [cassette • Ladd-Frith, PO Box 967, Eureka, CA 95502] — *Bob Hawks*

Aida Pavletich & Norma Tanega

Run Runner

Run Runner is the combination of two talented writer/performers. Aida Pavletich provides the lyrical content, and Norma Tanega creates the musical landscape for those words to skate over, roll through and bounce off of. The pair displays a wonderful sense of play and exploration. Tentative at times, forceful, playful and even out of control at others. Lyrics are chanted, spoken, whispered over a variety of musical patterns. Synth washes and rhythm grooves, sounds that are soothing or disturbing, sometimes both. Performance art, spoken word, slightly off the wall, life observations, life is fiction, which is stranger, this collection of performances is at least a notch or two, maybe three above the rest. [cassette • \$10.00 • Addictive Audio, 935 1/2 North Vendome St., Los Angeles, CA 90026] — *Kevin Slick*

Dean Peer

Travelogue

Dean Peer wrote a book called Harmonies For the Solo & Ensemble Bassist, first published in 1988. This is his second release and follows the acclaimed UCROSS album which featured Peer as solo bassist. Travelogue takes a much more ensemble approach and also features the fine talents of players like Paul McCandless (sax, oboe, english horn), Charles McNeal (sax), Steve Trisman (violin) and others. The sound here is a definitely unique; a soft mix of suburban jazz, with elements of country

and world music/new age infusing what turns out to be a delicate atmosphere. And Peer's bass playing is really very atmospheric, employing harmonics, double-hand playing, stopped notes, etc., but the effect is never overpowering, and rarely spotlight hogging. It's an album I'll be coming back to and enjoying for a long time to come. [CD • Fahrenheit Records, 6020 Greenwood Plaza Bld., Englewood, CO 80111] — *Bryan Baker*

Penny Dreadfuls

Sooner or Later

Led by the strong vocals of Anna Chaffee, this L.A. band blends melody and heavy, driving guitar riffs, often turning them against each other and letting them fight it out within the same song. This will fit extremely well into your modern rock radio station's line-up. The A-side is the keeper here, a definite hit, while the b-side is just that. [vinyl 7" single • Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529] — *Bryan Baker*

Evan Peta

Glad To Be Back

A brand new one from Russ Stedman's friend and sometime collaborator/guitarist Evan Peta. Lots of guitars (of course) on this one which had me reminded of Lou Reed, 70s Punk and lots of other cool things. Bare bones guitar songs with enough inherent swagger to offend mostly everybody at one time or another. This will definitely appeal to homemade Rock hounds. [cassette • \$5.00 or trade • Jovial Milkman, 4605 W. 39th #301, Sioux Falls, SD 57106] — *Bryan Baker*

Jared Peterson

Adventures From My Den

Adventures from My Den is 60 minutes of 26 short tape collages layered over Peterson's synth and rhythm tracks. Peterson uses TV, porno movies and his answering machine as source material for his collages. I usually find sound collages fun and interesting but this tape is not. The sound is tinny and distorted. Each collage is overlong and boring. The one collage that stays in my mind is "Pick Up the Phone," with the embarrassing sound bite of Jared's girlfriend Vanessa begging him to pick up the phone if he wants what he "got the other night." I wonder if Vanessa is happy with the results. Applying better recording techniques, equalization and more focus on the message the collages convey would go a long way to improving his compositions. [cassette • Jared Peterson, 2 Morgan Ave. #14, Newbury, MA 01951] — *Henry Schneider*

Platzangst

Self-titled

Nowhere to Go

Mor Eevul Pleez

Electro-acoustic sonic manipulations reaching a wild frenzy. Excellent. [cassette • \$5.00 ea. • Interfear Recordings, PO Box 1324, Muscatine, IA 52761] — *Bryan Baker*

The Polar Voids

Space Ships In Antarctica

Classic space rock with cool analog synth sounds, buzzing guitars and drum machine. Needs a bit more work, as it's uneven at present, but shows a lot of promise. [cassette • Michael Perlitch, PO Box 999, Morgan Hill, CA 95037] — *Bryan Baker*

Jim Pospisil

Acre Bay

Singer-songwriter folk/rock/country. This is the real thing, folks. Outstanding songs with memorable lines and melodies. [\$16.98 CD, \$10.98 cassette • Wizmak Productions, PO Box 477, Wingdale, NY 12594-0477] — *Bryan Baker*

Elexus Quinn & Ziggy True

Nothing is Meaningless

I want to like this album. Judging from the press kit, Elexus & Ziggy are likable, hardworking guys who've been putting their all into making it in the music business since their mid-teens back in the late sixties. Quinn is the self-styled "saloon singer," while True is the studied musician. And they've been together, off and on, in various guises, for a quarter of a century. The tape sounds extremely smooth; the musicians here know how to play. True's thick and effectively crafted horn arrangements are a welcome and somewhat unique take on the blues style and his guitar playing is varied and tasteful, never taking the pure showman's route, but providing enough fire and sizzle along the way to keep me happy. The album, however, revolves around Quinn's blues-affected vocal style that will surely conjure up Michael Bolton to more than a few people. And while Quinn has paid his dues in blues and gospel groups for many years, it's hard to overlook the feeling that he sounds more like Ray Charles than Elexus Quinn. If you can look past that, this release has a studied style you might really enjoy. And while the songs are often a matter of style over substance (one definite exception is the exceptional "Hot Summer Night" with its suprising kicker ending), close your eyes and you just might believe. [cassette • \$5.00 + \$3.00 p&h (the \$5.00 carries a 30-day money back guarantee) • Elexus Quinn, PO Box 1341, Johnstown, PA 15907-1341] — *Bryan Baker*

Realm

The Path

Wait a minute! Do my ears deceive me or is this a long lost Yes release? No, it is the debut release by the mid-western group Realm and could easily be the best Yes release they never recorded. Hailing from Kansas City, Missouri, Realm is Steve Vail (keyboards and synths), Lake Furney (drums and percussion), and Darrell Studan (guitars and vocals). Studan's voice is a dead ringer for Jon Anderson and Vail has his Rick Wakeman chops down pat. In fact, both Studan and Vail extend a special thank you to Rick Wakeman for his help with this album. Most of *The Path* is a tribute to God and nature. Off by itself is "Little Bottle," a protest song about the atrocity of Tianamen Square. The high point of the CD is the title track, an upbeat song about death and the afterlife making use of unusual timbres. The beautiful artwork (akin to the psychedelic guru contemplation art of the late 60s), full color picture disk, and the CD booklet with nature photographs, lyrics, and band photos makes for an artistic and pleasurable package. [CD • Syn-Phonic, PO Box 2034, La Habra, California 90631] —Henry Schneider

Dan Rhetoric

Audio Comix #19 & #20

Here are two issues of Dan Rhetoric's ongoing Audio Comix tape series. The tone is seriously science fiction, with cyber this and that, such as space assassins and the like. Rhetoric's style basically amounts to narration over various music bits. Sometimes an actual song is thrown in as part of the story. (Try incorporating more drama and more characterizations to offset the narration, such as the robot voice near the end of *Assassins From Another Age*). I really like the idea of DIY cassette drama/story-telling and while Rhetoric could fatten up the thin sound of his drum machine, as well as cool it a bit on the self-promotional story interruptions ("Buy Audio Comix!"), I recommend trying Rhetoric's version of it. [cassette • \$10.00 • Flamco Audio Comix, Box 20334, Greeley Square Station, New York, NY 10001-9992] —Bryan Baker

Brian M. Riley

demo

Four cuts from one-man band Brian Riley. Meaty arrangements coupled with very good songs and lots of surprises. Pop, new wave, euro, but Brian pulls it all together with a confident, loose style and energy. Give me more! [cassette • Brian M. Riley, 107 Valleyview Dr., Waverly, OH 45690] —Bryan Baker

Pin Rose

Silent Autumn

Self-described as "... a return to acoustical roots. Six songs with guitar and voice recorded direct to disk and digitally mixed." *Silent Autumn* has singer-songwriter Pin Rose (of *The Pin & Andy Show*) taking an acoustic guitar approach with his excellent songwriting. Songs are always melodic with fresh but identifiable melodies. Six strong songs, with "Apology" really standing out. Recommended. [cassette • \$7.50 • Pin Rose, c/o Fahrenheit's Books, 38 Broadway, Denver, CO 80203] —Bryan Baker

Mike Runnels & the Fast Lane

Mike Runnels was the vocalist in Austin's early 80's band *The Reactors*. The two songs on this tape are simple pop songs (like pop is supposed to be, afterall) set to edgy guitar. The first song, "Everything" is actually a little off the mark, and has me guessing the band is not yet as tight as it wants to be, while "The Easy Way" is pure pop, no frills, and Runnels infuses it with an energy you can believe in. [cassette • Mike Runnels, 6141 Afton Place #123, Los Angeles, CA 90028] —Bryan Baker

Scar Tissue

demo

Propulsion machine beats, noise-inflected timbres, and a healthy array of samples make this a top-notch tape. [cassette • DooDoo Factor, PO Box 1841, Orinda, CA 94563] —Bryan Baker

Gerhard Schedel, Andreas Merz and Peter Frohmader

Attenti Al Trento!

This latest Nektropolis CD is unique in that it is a split release featuring music by three Munich composers: Gerhard Schedel, Andreas Merz, and Peter Frohmader. Merz and Schedel are not new to the electronic music scene. Both have works on the excellent 1988 sampler *11mal elektronische Musik aus Munchen*. Each composer has a unique style and the music on this CD dovetails perfectly. *Attenti Al Trento!* opens with eight delightful and intriguing musical excursions by Schedel. Schedel's familiar musical reference in "Whodunnit?" drove me crazy for weeks until I tracked down a copy of George Bizet's *Carmen*, and identified it as *The Habanera*. Schedel's music is unclassifiable. It is modern experimental electronic music blended with avant rock, telephone noises, and found sounds hinting at early *Der Plan*, *Pyrolator*, *King Crimson*, *Asmus Tietchens*, and *Cluster*. Andreas Merz bridges the distance between Schedel and Frohmader with his 20 minute "Ballet Music for Mechanical Dancers in 12 Acts". This electronic ballet combines electron-

ics, music boxes, analog bubbling & gurgling, squeaks, cuckoo clocks, electric guitar, koto to mimic the sounds of mechanical dancers. Frohmader contributes eight pieces of dark electronic chamber music that continues on in the new direction he has recently taken. Peter is playing his bass more these days and his soloing is outstanding. The accompanying CD booklet briefly outlines the musical careers of each composer. Frohmader's is complete with detailed chronological data. My only gripe is that the CD does not contain enough music of any of the three composers. The 75 minutes of music left me wanting for more. [CD • Nektropolis Records, Kriegerstrasse 7 W-8000 Munich 90, GERMANY] —Henry Schneider

Art Paul Schlosser

I Want To Be Madonna & Greene Plus 41 Other Songs & Jokes

Schlosser sings his songs with guitar and kazoo on the streets of Madison and people walk by him just like other street artists; but this guy has some great tapes and CDs out and I think everyone should own at least one or two. This is silly, sometimes stream of consciousness by someone who has a definitely unique take on life. And even though this is not Schlosser's best work, it's still a must-have 'cos who else can play the blues on kazoo? (Really). [CD & cassette • \$12 (for one CD or two tapes) • Art Paul Schlosser, 214 Dunning, Madison, WI 53704] —Bryan Baker

Schwa Va

Internalize b/w Dr. Mary McClean

Brilliant Records is another of a group of labels releasing modern guitar rock. Schwa brings another cool couple o' songs with melody and loose harmony and cool energy. [7" vinyl • Brilliant Records, PO Box 17116, Richmond, VA 23226-7116] —Bryan Baker

Chris Sizemore

free sound

Sizemore self-financed the making of a thousand copies of this tape of found sound collage pieces, each with a sort of theme and has been handing them out to anyone who'll listen. Limited edition, full-color printed cover conveys an anti-media message and much of the tape inside expounds on that as well — a common take for collage artists. Some of the pieces tend to go a little too long, yet still manage to maintain focus. Highlights include a piece which collects various classic guitar riffs and couples them sexual juxtaposition. [cassette • \$1 ppd. or free with trade • Chris Sizemore, 1062 Hampshire, San Francisco, CA 94110] —Bryan Baker

The Smugglers

Party... Party... Party... Pooper!

Party frat house college guitar garage rock. [7" vinyl • Mint Records, #699-810 West Broadway, Vancouver, BC, V5Z 4C9 CANADA] —Bryan Baker

Sound Theater

Requiem For a Radio

IN THE ARTIST'S OWN WORDS: The Requiem project was meant to target popular concepts of Deity (spiritual and technological) for the centrifuge, in this case one of an allegorical musique concrete. It is a search, through sonic metaphor, meant to uncover the common cyclic nature of sacrifice relative to the temporary condition of man's kingdoms. The recording borrows schematic structure from the ecclesiastical Requiem Mass. The four movements are an intense and highly conceptualized work in which the progressive and systematic dismantling of a small plastic radio was recorded to provide the sole sonic material upon which the entire composition was based. The piece grows from its sharp, raw beginnings through a succession of symbolic sections, exploring paradox and parallel with the project's theme. The package tape includes an eight-page photographic program booklet which describes the radio's re-arrangement and supplies the listener with references. I've received

a surprising amount of commentary over this release due to what some people view as "destructivism in art," an attempt to compare my use of the radio in this work to the on-stage smashing of guitars, etc. In reality, the radio was never destroyed, only transformed... retrieved from the trash, on the way to the incinerator, to be reborn through this project. gajooob: Reed Ghazala is a fascinating artist, actively pursuing art in forms such as rubber stamp art and electronic mutations, his work is always provocative, always insightful. Musically, his "noise" compositions possess a certain orchestration and sound alive; like the buzzing of nighttime insects, what they are saying is, perhaps, endlessly elusive, yet the sounds speak to something inside of us. [cassette • \$5.00 (\$6.00 for chrome, \$30.00 for metal package w/ radio chunk) • Sound Theater, 3325 South Woodmont Ave., Cincinnati, OH 45213] —Bryan Baker

Spit

Five

Cut and paste samples and whatnot. In-your-face to stop the injustice. [cassette • \$3.00 • Molotov Records, PO box 30033 Kansas City, MO 64112] —Bryan Baker

Split Image

Another band in a long line of ABC. Ah-

ha, Alphaville, Human League, (et al) techno-pop imitators. If these bands are exactly what you are looking for, then Split Image will not disappoint. The grooves are there (the arrangements, however, could stand to be more thick) and the songs are extremely catchy. Vocalist Steven Dominic knows this turf very well. But if you're looking for something that fits in the genre, yet manages to be unique, Split Image has yet to find its own individuality. [CD or cassette • BRJ Publishing, 2000 Broadway S.E., Albuquerque, NM 87102] —Bryan Baker

Squirtgun

Indooblemaze

The first thing that will strike you about this tape is the great graphics on the cover. Reminds a whole lot of the artwork on Black Flag's old records. Stark, graphic imagery. The music inside is a self-described noisy pop concoction that really scratches and stumbles its way into your senses, all the while maintaining some sort of catchy pop form — even going so far as to cover a Burt Bacharach song — and it's not out of place. [cassette • \$4.00 • Harmless, 1612 W. Kaweah, Visalia, CA 93277] —Bryan Baker

Guy Stauffer

The Haunting of Big Gus

Guy Stauffer is one half of that dynamic

J.S. LABORATORIES

Unconstrained Music
(Cassettes, LPs and CDs)
Since 1984



Send \$1.00 to:

P.O. Box 710147
Houston, Texas
77271-0147 U.S.A

Headbirth/ Ustad Oni/ Drab Splendor/ Pleasure Center/ Be/ Kangaroo Kourt/
Voice of Eye/ 66.66/ Mauve Sideshow/ Jesus Penis/ Smell & Quim/ Headbirth/
Ustad Oni/ 60 Spun Yello/ Sterile Womans Icy Majesty/ Magnetic Church/
Center Speed Collision/ Esoterica Landscapes Seven/ The Bureaucracy of Hope

duo Arttek and the man with all those samples that grace their music. The Haunting of Big Gus is his latest cassette release and presents ten new Big Gus compositions. An oddity about this release is that Guy does not like to interrupt the flow of his music by splitting it across Sides 1 and 2. Therefore he recorded The Haunting of Big Gus on Side 1 of a C-90 giving you the latitude to record something else on Side 2. Stauffer's music is either Tangerine Dream, Froese solo work (Macula Transfer), and Ashra Temple inspired e-music or Arttek's found sound and e-music collages. Stauffer is an exceptional e-music composer and musician. "Rusty's Theme," "Gypsy Fire," "The Voice of Distortion, the Pool of Glass" and "Triumphant Return" are some of the finest cosmic Teutonic e-music you will hear this side of the pond. Complementing these tracks is Guy's wry sense of humor applied to the marriage of sound bites and e-music: "In the Dark/Wondering," "Gets' My Goat," "Fresh, Hot and Sweet," "Angel of Mercy" and "They're in There." The tape ends with a sound bite from an old TV show with two boys discussing a photo with Andy Devine, that great Western character actor from the 50s. First Boy: Gee isn't this a swell picture on the front of the box? Second Boy: I'll say. He SURE is handsome isn't he? First Boy: Yeah. And he looks real rugged too. Andy Devine: Aw shucks, you shouldn't say those things in front of me. It'll make me self-conscious. Ha, ha. First Boy: Aw gee Andy, we were talkin' about Guy's picture. Andy Devine: Aw Guy ain't so handsome! If you like Arttek, you won't be disappointed with Guy's solo work. If you have never heard Arttek, then contact Guy for this cassette and some of Arttek's! Do not put it off any longer! [cassette • Guy Stauffer, RD 2, Box 682, Breinigsville, Pennsylvania 18031] —Henry Schneider

Russ Stedman

Here's Your Change

Russ Stedman has been very active in the cassette networking scene, producing compilations and whatnot. Over the past year or so he's released a lot of his own stuff, digging up songs that go way back in his own recording history. While these tapes were admittedly archival in intent (with a few gems here and there) this latest release is all new stuff and is a very welcome release to my ears. If you like layers of fuzzed-out guitars, a heavy Zappa comedic/musical influence and high energy hard rock (old Kiss-type metal) this tape will definitely fit the bill. This one will be receiving a lot of airtime at my house. [cassette • \$5.00 • Jovial Milkman, 4605 W. 39th #301, Sioux Falls, SD 57106] —Bryan Baker

Supercollider

Dual

A two-man band with Michael Horton on guitars and vocals and Phillip Haut on drums. Horton employs a lot of processes (mostly delay-oriented) on his guitar sound and comes up with enough variety to keep things interesting (I still wish there was bass here though). The sound might be a coupling of modern rock and ambient industrial. Unique. [CD • Emigre, 4475 D Street, Sacramento, CA 95819] —Bryan Baker

That Chemical Plant

Video Vic!

Destructionist anti-media package, where the packaging is as much the anti-product as the sounds made by the disc. Announcers, mock-rap, backwards masking, and more. [7" vinyl ep • \$4.75 • Interfear Recordings, PO Box 1324, Muscatine, IA 52761] —Bryan Baker

Thine Eyes

once despised

Excellent Gothic synth cuts with dynamics and range. [cassette (w/gauze bandage cover) • \$4.00 or query about trades • Thine Eyes, PO Box 30041, Eugene, OR 97403] —Bryan Baker

A Thunder Orchestra

Messe Noire

Another of Ladd-Frith's wonderful euro imports. This Belgian project is working the territory between industrial and musica concrete, with a nice emphasis on found dialog. A good case in point is "Shall I Do It?" - it reminded me strongly of Zappa's "if she were my daughter..." and before very long I developed a VERY strong desire to know exactly what "It" was. Modern, abstract sound collages with a sense of humor. Definitely recommended. [cassette • Ladd-Frith, PO Box 967, Eureka, CA 95502] —Bob Hawks

Timo

sampler

Loved the intricate guitars on this tape. Rock with a Zappa influence by one severely hyper-talented individual. Great songs in amazingly diverse styles with unique twists. A must-have. [cassette • Timo, Basement Flat, 45 Hillmarton Road, Islington, London N7 9JD ENGLAND] —Bryan Baker

Toto Caelo

Into the Unknown

Long, bombastic songs, with singer Frankie Ghee's polyphonic vocals providing most of the highlights, while sometimes becoming grating. Better outside production and direction may be the key. [CD • Toto Caelo, 1401 N. Post, Spokane, WA 99201] —Bryan Baker

Trapezoid

Remembered Ways

A mingling of soft, instrumental bluegrass and country-folk. [CD • The Creative Service Company, 4360 Emerald Dr., Colorado Springs, CO 80918] —Bryan Baker

Trespassers W

Songs of Life In Death

I remember hearing these guys on a compilation and liking their stuff so this is a pleasant surprise 'cos this tape more than lives up to the promise of the first impression. But it's hard to describe Trespassers W's music. Partly thrash, but cleaner and with a lot more going on musically and much in the way of odd meters and strange sounding scales. The tape is well-paced as well, not just a barrage of crap, but a mix of sounds, lots of humor and great music. [cassette • 18 DM • Progressive Entertainment, Eichweier 13, 51515 Kürten, GERMANY] —Bryan Baker

Tusko Fatale

Prick

The newest release from this progressive rock band. This three-piece outfit throws a lot at you and is never confined to any one genre for very long. Strange beats follow rubbery guitar chords flanging like melted clockworks. And while the sheer breadth of inventiveness on this release should be enough to entice you, the boys have the talent to really take you in. Another great tape from Tusko Fatale is more than enough to win me over. Highly recommended. [cassette • 'Roo Records, 318 Blair Ave., Apt. B, Newport News, VA 23607] —Bryan Baker

Various Artists

Radio Void #9

Just about as diverse a collection as you're likely to find. "From the Overpass" by One Human features a chugging groove from the dark abyss with some nifty whistling chanting and singing. John Grey gets this month's award for the most delightfully weird and just plain funny song with his folksy "Women's Prison Movies Obligatory Shower Scenes." Okay, try to imagine Woody Guthrie and the Beach Boys jamming with Lou Reed you might get some idea, but it would pale next to this. Overall this is a fine collection, nicely recorded and just really strange...and fun. [cassette • \$7.00 • Radio Void, PO Box 5983, Providence, RI 02903] —Kevin Slick

Various Artists

Walkman Meltdown #5

As with most compilations this runs the gamut of sound possibilities. Mostly dark and teutonic synth works are found rumbling through the dark corridors of this tape, but there's always a surprise or two. A few nods to Anus Presley for the wild dark

ride on "Guttermeat," they take the dark moody synth fare to its most wicked extremes and that's always a fun ride. [cassette • \$6.00 • Hypertonia World Enterprises, PO Box 4307 Nygårdstangen, N-5008 Bergen, NORWAY] —*Kevin Slick*

Various Artists

The Ann Arbor Edge

A release of diverse material mostly in a decidedly experimental vein, ranging from live performance quasi-schtick to bedroom electronic manipulations. As with many compilations of this kind, some of it is pretty bad (i.e., self-consciously "experimental,") and some of it is surprisingly satisfying. What works to its benefit is the sheer breadth of ground covered, effectively taking you on a sonic roller coaster ride that just may have you coming back to experience the few maddening dips over and over. [cassette • \$4.00 (checks payable to Steev Hise) or trade • Viral Communications, PO Box 104, Shellsburg, IA 52332; e-mail: vircomm@aol.com] —*Bryan Baker*

Various Artists

The Emigre Music Sampler No. 2

Beautifully packaged & produced by graphics professionals, this compilation aims to show off some great "non-mainstream" talent to those who already appreciate the design and typographic inroads

made over the last decade by the folks at Emigre. Some is catchy industrial / noise work (The Grassy Knoll and Supercollider), some is standard alternative radio fare (Basehead), some is more unique (Honey Barbara). All is well performed, well produced & recorded. Highly recommended to just about anybody. [CD • Emigre, 4475 D Street, Sacramento, CA 95819] —*Bob Hazels*

Various Artists

All I Want For Christmas!

A diverse collection of Christmas tunes from local Arlington bands. Modern to lounge. [cassette • TOG, 2107 S Oakland St., Arlington, VA 22204] —*Bryan Baker*

Various Artists

Pristine and Pleasure Records Variety Pack

A sampler of this label's stable of rising stars. Diverse styles, hit & miss, but there are some real gems here (Brian Lee Woodrum). [CD • The MFN Agency, Rt. 1 Box 187-N, Whitney, TX 76692] —*Bryan Baker*

Various Artists

Take This

A sampler of Hoffman Cleaner Cathode Co.'s music, featuring something from everyone on the label. Artists here are Northern Machine, Mother's Gaping Hole,

Artskool and a new band called I, Thou. The catalog calls this, "A deliberate attempt to pique your interest without giving away the best parts." The new band sets out on a new plane with its tribal, percussion assault. Part war-cry frenzy and part noise trance. While the three other acts sampled venture into electronics, improv, sound manipulation and more. A great way to become introduced to some very worthwhile work available through the HC3 label. [cassette • \$7.50 • Hoffman Cleaner Cathode Co., PO Box 4073, East Norwalk, CT 06855] —*Bryan Baker*

Various Artists

Passed Normal #6 & 7

Another highly recommended compilation from the folks at FOT. Too many styles to mention, but extremely varied, from strange English pop to middle eastern instrumentals. A definite must-have providing a true alternative. [CD \$20.00 • Ponk Records, PO Box 3664, Bloomington, IL 61702-3664] —*Bryan Baker*

Various Artists

Radio Free: Guitar Night

Radio Free is an audio show which airs on Cable Radio Network every Monday from 10 pm to 1 am Eastern. Notes On Call has a three-pronged attack of interest to DiY artists, offering the radio show, educational

THE NEW SINGLE BY JEFF CROSS & DAN JAMES



"SOMETIMES I STUMBLE"
b/w **"THREE SHADES OF BLUE"**

Distributed by the MFN AGENCY 817-694-4047
PRISTINE RECORDS- Rt. 1, Box 187-A Whitney, TX 76692

services and an "audition service" which allows people to dial up and hear samples of artist's work — and upcoming is a distribution service. This CD is taken from a Radio Free broadcast which featured guitarists — 29 of 'em — with comments from the artists and short samplings. There's a whole lot of outstanding talent collected here, with a heavy leaning toward the flashy, pyrotechnical — anyone with a lingering aversion to hammer-ons should be forewarned. Cheers to Radio and Free and Notes On Call for providing this service — get in touch for more info. [CD \$5.00 • Notes On Call, 146 Second St. N #201, St. Petersburg, FL 33701] — *Bryan Baker*

Various Artists

Audio Newsletter 1/94

This is really pretty much the perfect compilation and has fast established Progressive Entertainment as a top-knotch DIY label in my book. Audio Newsletter 1/94 is loaded with stuff from very diverse points of reference. Industrial, old-style synth-rock, modern Euro-rock, folk/protest, Japanese performance art, and much more. All of it very well recorded. This will be a great addition to even the long-time DIY collector's collection. Highly recommended. [cassette • 13 DM • Progressive Entertainment, Eichweier 13, 51515 Kürten, GERMANY] — *Bryan Baker*

Vavoom

Implosion

An expertly sequenced album of cuts which divide time between thick, Euro-synth numbers and sample-laden beat tracks. The latter style grabs my attention here with Scott Orsi (he is Vavoom) showing an expert hand at weaving his samples into the grooves of each cut. The samples show an ear for theme, while plying us with an amazing breadth of sources. "Lies, All Lies" has lots of quotes from Clinton, Bush, Perot and Nixon. Orsi's guitar work on "That's Important" leaves me wishing there was a lot more of it on here as the heavy synths tend to grate on my ears after awhile, but that doesn't detract from what is an excellent, must-have DIY tape. [cassette • Vavoom, PO Box 28, Calumet City, IL 60409] — *Bryan Baker*

Michael West

God•Sex•Money

Michael West is a keyboardist extraordinaire from Trenton, New Jersey. His debut solo album is a CD of all instrumental organ-dominated progressive rock produced by Bill Berends of Mastermind. If you were to judge this CD by its song titles, you would think it a soundtrack to a porno movie. West must have a better imagination than I to visualize sexual acts accompanying his music. "Cunnilingus"

alternates between restful passages and energetic Keith Emerson licks yet I do not visualize any orgiastic fantasies from this music. "Overture from Physical Love" has an upbeat Latin feel dominated by aggressive and bellicose ELP-like arrangements. At the end of the song Michael slips in a few phrases from Bach. The title song also quotes familiar music, "My Favorite Things" from The Sound of Music. God•Sex•Money is an interesting keyboard release with classical tendencies that straddles that line between New Age and progressive rock. [CD • ZNR Records, PO Box 58040, Louisville, Kentucky 40268-0040] — *Henry*

Schneider

Chris Wind

Provocative

Using the spoken word medium Chris Wind delivers witty parables on the modern world. From clever counter-playing vocals to fairly straight forward expositions on pollution and the environment. Chris does a great job making a point while being entertaining, and interesting. A few of the cuts hit the listener over the head, and these don't work as well as the shorter "less serious" cuts. It's a hard thing to do to talk about topics like rape, environmental destruction, overpopulation etc. without getting heavy, and to her credit Chris Wind tackles the heavy issues head on, and in general succeeds in getting the point across. Over all this is a fine work, and worth listening to. [cassette • \$6.00 • Chris Wind, RR #1, Sundridge Ontario, POA 120, CANADA] — *Kevin Slick*

Raymond Scott Woolson

The Rise and Fall of

DIY taper Raymond Scott Woolson makes good and lives the dream of so many by finally putting out his own CD. Recorded and performed and financed and all that jazz by himself, I call this a must-have for all of you long-time fans out there in cassette culture. But the CD is gonna surprise a lot of you. Woolson's recordings over the years have never stayed in any one place stylistically for too long. One release might be noise-influenced, purely experimental, while the next could be acoustic folk-rock, singer/songwriter type songs. The Rise and Fall Of sounds more like the latter, but the production features a unique-sounding, very loud, power-chord rhythm guitar punch that gives these songs a real sort of grandiosity. And with Woolson's songs seeming to occupy an overall sadly introspective, yet sort of a hopeful innocence; the production, for me, gives the CD a strangely tragic tone. It's a tone I will be coming back to explore in depth over a long period of time 'cos I'm not sure if it's purely self-contained or if it is something that is being triggered from within myself. [CD • \$10.00 • Raymond Scott Woolson, PO Box 1158, Lockport, NY 14095] — *Bryan Baker*

David Zax

Left

Much like his '93 release Throw the Bones, Zax, who plays and writes everything here, enfuses Left with nothing much besides raw emotion and presents it to us non-stop, one after the other. It becomes difficult to experience after a while but Zax sings of difficult things, like the dignity of work and such. [cassette • \$10.00 (includes overseas postage) • David Zax, E.F.E. PO Box 8-198, Taipei, Taiwan, R.O.C.] — *Bryan Baker*

Our Tapes Suck_{you in.}

Viral Communications

Hand-crafted, ecologically-grown noise from the sound and print farms at VirComm. We print Synergy, a journal of progressive creativity, and have a constantly expanding catalog of cassettes to make your cochlea twitch. Some VirComm artists include Steev Hise, Ears Under Siege, and Kingdom of Not. Write for a free catalog!

Viral Communications

P.O. Box 104
Shellsburg, IA 52332

"Some people collect music... I collect Viral Communications."

-John Cage



Fast Forward DIY Festival

by Arnoud Verduwaald and Herman Antonisse

Fast Forward in Nijmegen On April 22 and 23 a 'huge little festival featuring Home-Recording artists from all over the world' took place at Doornroosje, Nijmegen (The Netherlands). A unique festival indeed, although The Dutch press didn't give it the attention it deserved: the 'alternative mainstream' and its establishment push aside almost every bit of originality these days.

Alternative music has become a solid river that is unlikely to change its bed. For some the situation may more or less resemble the pre-punk days. Differences are as salient as the similarities however. One thing that strikes you, is that not 18 year-olds dominate this scene. The 'projects' are not seldom members of bands who have decided to give their own stuff a shot. Apart from non-adolescent musicians, the music is not excessively aggressive. The lyrics are not

necessarily about social or political abuses. In short, it does not seem to be an angry young men's revolt.

Hometapers seem to be seeking for alternatives too however. In a young-at-heart, naive way, and sure, they tend to reinvent the wheel every now and then. The power of hometaping lies perhaps not so much in its music, as in the attitude of these pioneers. In a time that music is being dominated by firm, danceable rhythms, prefab power-chords, and always so damn arty gorgeous-bodies-videos, these musicians dare to fall back to music that may be slow-paced or even sloppy, lo-fi and less transparently structured.

About a year or so ago the Nijmegen-er Frank van den Elzen came up with the fascinating idea to put a few of these bands together in a festival. Not only to entertain an audience, but also (and even more perhaps) as an opportunity for hometapers to meet one another, and exchange ideas. Top of the bill would be Tall Dwarfs and Sebadoh, two of the most important initiators of this 'movement'. Initially Sebadoh wouldn't come because they would be too busy touring with

Nirvana, but for reasons we all know this tour had been cancelled, and thus the festival had its most wanted.

Doornroosje tried to prevent the performers from drawing in their horns by not allowing all too many people in. The atmosphere, relaxed and yet exciting, was perfect for both performers and audience. The 400 people that showed up on both days - many of them from neighbouring Germany - were

just enough to fill the two halls but leave the artists enough space. To give you an impression, let's walk through the two days...

Friday Eugene Chadbourne put his 10½-years old daughter on stage to play the lead. Not the least bit frightened she sang about politics and the tensions that emerge in relationships between men and women. An awkward mixture of mature words coming from a

charming child's mouth. For Chadbourne there's a place for a laugh in life, but for some it seems you can't take life too serious.

Take the American Smog: One of the bands that evoked the most diverse reactions. This Friday was actually one of the very first days 'spring' showed its potential with some 20 degrees Celsius and a clear sky. This could have easily cheered us up - we've had nothing but rain for the past six months - if it weren't for Smog one might say. Yet many had become easily susceptible for the slow mood that fits Smog's music so well. These people watched one of the best bands of the festival. But for others this seemed a good time to have a look at the paintings, get some refreshments or pop in the other hall.

The only two Dutch contributions were Joost Visser, and the 'one man operation Plover which would play on Saturday. Joost Visser still makes the kind of songs as he did with De Artsen, the band that sort of preceded Betty Serveert. And he still makes a lot of people happy by doing just that.

Slightly annoyed she was, balloonier Judy Dunaway, because



she was put in the smaller hall where most 'extra-musical' performances, such as painting and poetry, were done. And in a way she proved to be right: Mecca Normal may have played the big hall, Judy had the full house. I have seen her once before here in Holland, in a very small club with barely 20 too still persons watching her. This time however the place was packed, more even than the most permissive fireman would ever allow. Judy did only two balloon-songs. Evan Gallagher embellished all songs with percussion.

Tall Dwarfs finished the first night and it did well. A bit rougher around the edges perhaps than on the records, but their songs came out better. Chris Knox, in shorts and on sandals, showed to be a master of improvisation by filling in some gaps Alec Bathgate created (time Alec needed for setting the equipment) with funny little songs tailored to the Nijmegen festival.

Saturday's opener Dump was a premier: the off-spinning bass-player James McNew from Yo La Tengo did his first live-presentation. Despite his timidity he managed to convince even the few critics who thought his first album Superpowerless was too spasmodic. Another thing definitely worth mentioning is that McNew recorded with Tall Dwarfs, Barbara Manning, Betty Serveert and Joost Visser in the living-room of Fred Maessen (from Brinkman Records), which had been turned into a studio for this occasion.

Peter Jefferies played the piano a la John Cale. An excellent musician, who wasn't afraid to be on odds with most others and presented absolute hi-fi music. Alaster Galbraith amplified perfectly with guitar. And his guitar-chords provided an excellent complement.

Barbara Manning chose a chancy approach: just vocals and guitar. No band, no tapes (i.e., if she did use a tape, she did that in very subtle way). She did only a short set — probably because it was already getting late and she wanted to give Sebadoh the opportunity to catch some sleep before they would go to London the next day. Anyway, Barbara's voice was heavenly as always, but her guitar needed better tuning. And yes, the short set included "Scissors"!

Fortunately. The big surprise of Fast Forward was Sebadoh being added to the list, but on top of that Lou Barlow did an unannounced acoustic set. The lucky ones who twigged that and watched it, have probably seen one of the best performances in their lives. 'Barlow unplugged' sounds quite a bit like Nick Drake: soft and fragile. Despite its reputation the full Sebadoh was one of the bands with a less hometape-character. Lou Barlow apologized to the public: "this is gonna be loud".

Still, the new Sebadoh turned out to be less loud than it used to be. With creativity in abundance the band started off with four brand-new songs. But I was a bit confused by the director that lurks in Barlow: he stopped the band three or four times because the songs apparently didn't sound as they should. Apart from that, Sebadoh made an excellent finish, and Fast Forward was over. Fortunately, the idea is to make this festival an annual event.

Mother of God! It's the lo-fi homerecording bug! So what is it? It's refreshingly new and ancient. It's easy access to profile to budget free flow experimentation for all! It's the positively self-indulgent expression of individual hearts and minds thru

music (and writings and drawings and...). It's some of the greatest songs you'll ever hear. It's a hell of a noise. And it's soft-spoken, tender and aggressive. It's a big fuck off to big business attitudes. It values friendship, outspokenness and internationalism. It's smart. It's witty. It grooves and it's crispy. It's sour and sweet and salt and bitter. Lucid, visionary and depressed. It's light-hearted. It's new rules - no rules - humanistic. It's reminiscent of beatnik. Sometimes healthy,

sometimes sick. It's not fake. It's hip and square and everywhere it rocks it soothes. It's not a trend, it can't be controlled. It's what people do: full life breathing music. So, two days in a row the club was packed and radiating, and even though everyone has his or her favorites (mine? Barbara Manning, Peter Jefferies, Alastair Galbraith, Sebadoh, Judy Dunaway, Joost Visser, Eugene and Molly Chadbourne, Tuli Kupferberg, and James Dump), there wasn't a bad apple in the bunch. No poseurs, no rock attitudes. Beautifully colored oil paintings on rough wooden panels by Billy Childish, drawings by Chris Knox and Alec Bathgate, photographs by Joost Visser: the exhibition was a success too. 45 minutes worth of songs were recorded at the little studio at Fred Maessen's (Brinkman Recs) place: Tall Dwarfs with James McNew, Barbara Manning and many others. Release date is somewhere around spring '95 if I'm not mistaken. Next year will hopefully see the second edition of this great festival.

Contact: Arnoud Verduwaald, University of Nijmegen, Dept. of Special Education (Orthopedagogiek), Erasmusplein 1-16, Postbus 9103, 6500 HD NIJMEGEN, THE NETHERLANDS (EUROPE). e-mail: arnoudv@ped.kun.nl telephone: +31 80 612691

DOORVROOSTE

Fast forward

Better 4-Track Recordings

by Michael Mantra

I started multitrack recording at home with a Teac Tascam Porta One. The reason for "falling back" to this technology was, for me, to keep the recording spirit alive. Previous to purchasing a Porta One, I was involved with a purist form of recording. I used microphone techniques from the forties and fifties and I recorded straight to a two channel mastering deck. I usually recorded in concert halls to achieve a natural reverb. It took a lot of work putting together these sessions. A lot of politics were involved in getting the usage of concert halls or churches and then I had to arrange a crew to move a half a ton of musical instruments (Tibetan bells and Burmese gongs), food and beverages, practice a lot a couple of weeks before the recording session and hope that I was in a creative mood the night of the event. Even with all the work, the results were worth the effort. My *Bell Born* and *Sworn to the Bell* albums gave the listener a sense of being there.

With the acquisition of a Porta One, I just wanted to have fun at home. I wanted to keep the recording spirit alive and well within me. I didn't think of this cassette deck too seriously until I read the manuals and played with it for awhile. I almost thought of the thing as a toy. The first piece of data in the manual that caught my eye was the signal to noise ratio of 85 dB with the DBX noise reduction. I will cut to the chase and get to techniques that I discovered that worked well with my endeavors.

If you are recording one instrument on one channel of the mixer to one track on the tape deck, then turn off everything else. There are three other channels on the Porta One mixer; set them to off. Turn the trims counterclockwise to off and push the faders all the way down. Each of these items are connected to a bus. A bus can be electrically loaded with other inputs that are not being used but happen to be connected to the bus. This will quiet the back ground noise a little. Also in setting up the track, select which bus the sound will go to and then pan that instrument hard to that bus. For the Porta One, the odd number tracks are panned left and the even numbered tracks are going to the right. Pan it all the way hard left or hard right. This will ensure a more phase coherent signal. By panning only part way when you record a track, you are actually smearing the sound quality and creating a phase shift. Leave panning to the mix down time.

If you are using a microphone on an instrument, only use the length of cable needed to get from the instrument to the input of the mixer. More cable means more wire to get in the way of the signal and increases the possibility of inducing phase

anomalies. Why use a 15-foot cable to make a connection 4 or 5 feet away?

Preplan what instruments you want to use and decide which track you want them to record to. I never bounce tracks down to an unused track. This increases tape hiss. When I

record to a track, that is it. This is what I have to work with when I mix down. Record the signal hot but just to the level before distortion. When I mix it down there will be less tape hiss.

Also I use an unusual tape formulation called TDK HX-S. This is a metal tape that is biased for chrome. All of these 4 track machines are biased for chrome. HX-S is a hot tape. What that means is that if you record a test tone, it will play back 2 dB hotter than you recorded it at. TDK does not make this any more but I find it in stores that are run by Indians and Sikhs in Berkeley. Great stuff, check it out. I've heard that Denon has something similar but I have not had the time to locate any for experimentation. If you really want to get down with this technology, take your machine into a repair shop with a brand new sample of your favorite recording cassette tape and have them adjust the bias and equalization down to your machine for that particular tape. It will optimize your machine to perform the best with that tape formulation. It might increase performance by 10% or more.

When I lay tracks down, I depend on my headphones for making judgments. Do not use junk headphones. Most rock and roll equipment stores around Northern

California favor AKG headphones. Unless these are very expensive headphones, AKG makes less than acceptable headphones. I favor Sony MDR-V6 headphones. They tend to open the entire audio spectrum and they can be loud so turn down the headphone monitors to fit comfort. With good quality headphones parked on your head, you can start setting up the mixer and deck for recording your first track.

The idea is to get as good a signal as possible with the least amount of background noise. Once the record level is set for the instrument, I stop playing music and turn up the headphone monitor and listen to the noise level, slightly adjusting the trim up or down a little to hear which has more or less hiss or noise. Compensate the increase or decrease with the fader. You back and forth until there is no more improvement in reducing the noise level. If you are using a synthesizer or running an instrument through an effects processor, that is another output stage to adjust in attempting the optimum quiet level.



These home recording devices are scaled down versions from high end studio gear. The trim on an expensive mixing board might have three stages of transistor amplification. A lot of cheap home recording gear usually has just one stage. A transistor has an optimum range of operation without much noise. Usually a specification sheet for a transistor will show noise levels increasing past the 90% operating range for a transistor. That is why the Porta One gets noisy when the trim on the fader is turned all the way up. By adjusting the output level of the instrument and/or effect processor, the trim and the fader, we can optimize our situation.

We can also reduce some of this noise by the selection of the cable we use with our recording equipment. Wire can make a vast difference in the quality of sound that we are preparing to record to tape. Leitz Cable Technology uses several gauges of wire spun together in a particular pattern to reduce capacitance loss. Also the three different gauges are to optimize the transference of the low, mid and highs of a musical signal from one end of the wire to the other. Normal wire presents a time domain difference in the audio spectrum when the musical signal passes from one end of the wire to the other end. Leitz cable wire is expensive. Like \$7 a foot. Monster cable is the most popular but not necessarily the most expensive or the best. The upper end is \$20 a foot. Realistically take a look at other cables like Kinare and Mogami.

I make my own cables as an adjunct to standard cables that I buy off the shelf from a pro audio shop. I have my Monster cables made at a high end audiophile shop. They usually use a silver solder pot. This is essential since each individual wire is insulated separately. Without a solder pot, you will only mess up expensive cable using a soldering iron. Just check out several types of cable and try them out on your system. I have never made a good sounding cable with Carrol cable. It sounded better than something off the shelf but not enough to write

home about. Experimentation is all I can suggest as far as inexpensive wire goes. Do not cheap out on the connectors. Use good metal case connectors and avoid the plastic housing cases.

Along the line of cable making I would like to mention that solder makes a world of difference. Use silver solder. A pound of silver solder cost me \$28 around five years ago. I have hardly put a dent into it and I have made dozens of cables. I use Erskin multicore Sn 62 tin/lead/silver solder. It makes a subtle difference that is worth the expense and effort. Once you do make these cables, do not step on them. It displaces the weave of the shielding.

When I go out to do a remote recording and I am using my Sony TCD 5 pro cassette deck, besides microphones I bring a variety of microphone cables. I start off with a series one Monster microphone cable. If there is too much ambient noise like children playing over the next hill, I drop down to series three Monster cable. That will reduce some of the background sensitivity. If that is not enough reduction in ambient sensitivity, I will drop down to Kinare microphone cable. The bottom of the line for me is Pro Co microphone cable. If that does not eliminate unwanted ambient sounds from far off in the distance, then I move to another spot for remote location recording. The Porta One is battery operated and can be used out in the woods. I use these different wires the way other people use equalization in reducing unwanted noise. Remember the more electronics between you and the music, the more chance to muddy up the sound quality.

A few more basic items in setting up to record. Keep the power cables separate from the audio cables separate from the midi cables. There is shielding in the audio wires but not usually in power cables. MIDI cables leak some RF. This will reduce the amount of shielding the audio cables have to do. Also is your 4-track tape deck on the same circuit as your refrigerator? If you are upstream from the refrigerator from the electrical service panel, there might be a possible pop on the recorded tape when the condenser motor turns on in the refrigerator. Turn it off when you go to record and turn it back on when that take is finished.

Now comes the fun time, mixing it all down. First off, do not use the mixer that comes with it. The Porta One has 4 lines out on the left side of the deck. Use them. Route the signal to a better mixer. The Porta One has a high end of 12.5Khz. I place 31 band per octave equalizer on each line out. I will cut anything above 12.5Khz off. Why bother with anything over 12.5Khz. The machine is not capable of anything more. I will do this by ear because the frequency response might be enhanced by using a metal tape that is biased for chrome. You might get 1 Khz more out of it but not much more. Remember tape hiss gets in the way.

These are just some techniques that I have evolved in home recording that I wanted to share with you. Quality is possible with this "toy technology." Home taping is hurting the music industry. We are providing an alternative to the albums being released. Those albums are based on demographics and what we are releasing is based on our hearts and the music we love. Making that music sound as best as we possibly can make it is just filling a need amongst serious music collectors looking for that moment of magic where the listener is transported by what they hear from that album. We can make better and better recordings if we take care with this simple technology in realizing our vision and inspiration for the pleasure of our listeners. Go for it!

CONTACT: Michael Mantra, Tranquil Technology Music, PO Box 20463, Oakland, CA 94620; telephone: (510) 658-2560.

FARTLES and FERG

PETER TONKS ©1992



My 15 Minutes

by James Rile (formerly Dimthingshine)

I'll be creating some sort of music until I'm physically unable to move. It has always been the dream of many to make a career of performing, composing, improvising, experimenting without having to compromise their ideas. I love to do all those things. But one thing I especially wanted was to be treated like a Rock Star. With all the media attention and publicity. All this while using rock instruments. But using them to make as much noise as possible while screaming as loud as possible. In other words, a care free attitude filled with anarchy and rebellion.

Of course, this is considered the opposite approach to take in the Safe Format realm of mediocrity. But the ground these wanna-be rockers come to wash over was laid down by others who had the vision and the guts to break the rules.

The 15 minutes of fame came my way under the conditions I sought. So it came to pass that I would take part in creating a local Miami rock band called Scraping Teeth. As the name of the band implies, making sound that affects listeners the way driving your finger nails down a chalk-board does. We never practice nor tune our instruments. Other than lyrics that we use randomly on occasion. We play at excruciating volumes and would clear out any club we played.

One day, reading through a copy of Spin Magazine, I came across a small article about a contest for the Worst Band In America. I thought, "Here is our chance." A slim, yet possible, one.

So I sent off a video and cassette as required along with some articles and info, never thinking much about the outcome... Not only did we win, but we had the Rock Star treatment coming our way. We had paid trips to New York to play at CBGB's. We got to stay at the Paramount Hotel. We even had roadies! A Spin Party with TV and Newspaper Media. Wined and dined at the best restaurants. Mr. Billboard himself taking pictures with us and putting us in his magazine. Hanging out with Bob Guccione Jr. (who wanted our autographs). Socializ-

ing with Major Record Label executives and TV Stations reporters for Fox Network. All this after a performance where we sang and screamed things like, "Fuck The Music Business."

Getting on local Miami TV News. Getting on National Hollywood TV News on Cable. Even getting to talk with Cindy Brady (Brady Bunch) on MTV's Week In Rock show. Done countless Radio shows all over the country. All the while we're thinking what a joke the whole thing is.

Now when we
play locally, we
don't clear
out the

chubs

as well as we use. So

much for
Stardom.

Things are still happening, but they have

simmered down
some. We got

accepted to play New Music Seminar in New

York. We wouldn't have stood a chance if it weren't

for all the hype we've

received. And we dit it without

conforming. So I now have renewed spirit that dreams can

come true. There is hope for us

underground loonies. So what if Scraping Teeth is booked as a novelty act?

Now I get press on how "bad" I play drums and how horrible my screaming is.

Instead of how unusual or interesting it was.

But when I get on stage I can go nuts doing whatever the hell I want and people pay to see this for whatever reason. Why complain about

being misunderstood? I rather let others make their own opinions. Keep the creative energies moving ya'll.

James Rite (aka Dimthlingshine) has been a longtime presence in the DIY recording scene appearing on dozens of solo and collaboration albums. He can be reached 5722 South Flamingo Road, Suite #272, Cooper City, FL 33330, USA.

— DIY CD (continued from pg. 5) —

Office. It was now September again, and I breathed a huge sigh of relief. I had pulled it off.

Looking back, I now think a year was too short. It seems to me that I rushed through the whole project. I wish I had done the whole thing, then let it sit for six months, and then gone back and done it all over again. I think I could have made a million improvements.

But what the heck, don't we all wish we could do all our projects over again? I'm not going to worry about it. For what it is, I think it turned out rather well. I can sit down and listen to it without cringing too much.

Some of my fellow home-tapers have confided that they're thinking about doing their own CD's. All I can say is, take your time, do the very best you can, and enjoy yourself. Figure on spending around two thousand bucks on the manufacturing, depending on how many you're going to make. The whole project cost me five thousand, but that includes the equipment I bought. I suppose groups like Pink Floyd spend that much on guitar strings alone, but who cares? I'm no pampered, indulgent rock star, thank God. I'm not the least bit interested in moving units of product. I made this compact disc for the sole reason that I'm a musician, and that's what musicians do. What more could you ask for?

CONTACT: Robert Scott Woolson, PO Box 1158, Lockport, NY 14095. *This CD, The Rise and Fall of* is available for \$10 ppd.

GAJOOB

TEES!

DIY

HTP

COOL

\$12 PPD. - \$18 OVERSEAS

POSTAL

GAJOOB

PO BOX 3201

SALT LAKE CITY, UT 84110

X-LG ONLY!

SCREAMIN POPEYES

SAVE THE BRAINFORREST

SCREAMIN POPEYES

SAVE THE BRAINFORREST

Save The BrainForest

"... No one I've heard is making experimental music as intriguing and as accessible."

— BRUTARIAN

\$5.00 PPD checks payable to:

200 South 14th Ave. SE #304

SF. CROW, MN 56304 USA

SCREAMIN POPEYES

A & R 411

IS YOUR CAREER WORTH IT?

A & R 411

"It's the most accurate and updated A & R directory I've ever used. This is what I've always wished for!" - Billy Steinberg

"The A & R 411 is the most valuable tool that a publisher or songwriter can have. I simply can't do business without it anymore." - John Boylan

(Producer - Boston, Linda Ronstadt, Carly Simon)

- Major & Independent labels in L.A., N.Y., Nashville, & U.K.
- A & R Reps w/Asst. names & direct dial office & fax #'s
- Lists all new labels formed in the last year
- Regional A & R Contacts - Not listed in any other directory
- FREE Film / TV / Music Supervisors list w/full subscription!

Used by Industry Professionals - Updated Weekly

Subscribe Today - \$150.00/Yr or \$40.00 Trial Issue

Now available on BBS & Floppy Disk! (MAC & Windows)

MAIL YOUR CHECK PAYABLE TO:

S.R.S. PUBLISHING

8491 SUNSET BOULEVARD, SUITE 771

LOS ANGELES, CA 90069-1911

IN THE MUSIC BUSINESS, THE DIFFERENCE BETWEEN

Classifieds

VIRGINIA'S WORST BAND the Someday People, invites you to send \$3 and pick a number between 1 and 8. We'll send you one of our 8 great tapes! Write today, you bloated sacs! PO Box 384, Front Royal, VA 22630, USA. Sockeye tribute tape available for \$3. SASE for catalog.

TRANVESTITES!! VODOO!! PUNK ROCK!! Raw, intense SKABROCK FOR ALL of you weirdos!! It's *Empty* the new 5-song 7" EP by Bloody mess & the Skabs!! Cums with a free poster, with artwork by Kenneth Biancki (better known as "The Hillside Strangler" serial killer!!). This is our 3rd record and only 1,000 copies were pressed so order now and play it fucking loud!! Features beautiful toons such as: "Empty," "Gay Party Favorite," "Voodoo Doll," "Wanna-Be" and "Look It Or Live It." Come on all you Punk Pervert Psychopaths, send \$6.25 to: Black & Blue Records, Suite 152, 400 D Putnam Pike, Smithfield, RI 02917, USA.

EXPERIMENTATIONS IN SOUND sought for (yet another) compilation tape. 4-track, condenser mic, low-fi goodies. (Noisy punk bands take note). So - send a tape (CRO2 preferred) along with signed permission to use on a comp. Thanks. Umm. . . Recordings, c/o Knott, PO Box 95595, Seattle, WA 98145-2595, USA. "All the wow and twice the flutter." SASE for our current offering. . . all in durable hard plastic shell!!! •Cartoonists, artists, copyists. . . please send goodies. . . with contact. . . color works too.

I would like to get in contact with all those still constructing and designing their own **ELECTRONIC NOISE MAKERS**, signal processors, etc., for the purpose of exchanging ideas, inspiration, etc. [John Gore, 247 Sullivan St. #403, Oshkosh, WI 54901-4129, USA; phone: 414-231-4659]

T.O.G. Music Enterprises in Arlington, Va., is looking for bands to feature on its upcoming series of Unsigned Sounds Compilation CD's. Call John Stannard for a FREE Brochure! (703) 527-3515. T.O.G. also has an artist development program designed to ease the workload of DIY'ers everywhere. Call Teo Graca for a FREE Brochure on this at (703) 685-0199. And don't forget about T.O.G.'s Insider newsletter! We're still reviewing your tapes, records and CD's. Send to: T.O.G., 2107 S. Oakland Street, Arlington, VA 22204, USA.

SPH/EXTASIS announces the release of a new CD by TELECTU entitled *Theremin Tao*. It's a retrospective anthology of their unpublished works over the ten-year span from 1982-1992. In these works is decided the different esthetic option of the group (Minimal, World Music, Ambient, Chamber, Mimetic Jazz, Computer Music, Multimedia, Rock Art). The 17 selected works have been re-mastered to DAT. The panoply instrumental electro-acoustic is extended to whiff, digital, ropes, (guitars, piano), percussion (acoustic, electronic), magnetic band, radio, computer, with recourse to a diversity of electronic paraphernalia. *Theremin Tao* obtains the multiple structure of a patchwork mosaic, but in TELECTU's singular style, in the panorama of new music. [SPH/Extasis, Apartado 223, 2780 Oeiras, PORTUGAL.]

"WATCHING SATAN - The Legacy of Charles Manson" - a 90-minute slice of modern folklore. A cassette-only compilation of versions of Manson's songs and related material concerning the Man, the myths, rumors and legends. Featuring: GG Allin, Kevyn Dymond, Seedjoy, Hope Organ, Lord Litter, Charles Rice Goff III, Sinister Attraction, Neither/Neither World, Anton Balsam, Geoff X. Alexander, Anus Presley + many others!! Comes in a 7" sleeve w/ color poster and address list. NOK 50 / \$8 including postage. Send International Postal Money Order or well-hidden cash. [Hypertonia World Enterprises, Jan R. Bruun, PO Box 4307 Nygårdstangen, N-5028 Bergen, Norway]

The Bureaucracy of Hope - Compilation • CD \$10.00 • "elephants Force-Fed On Stale Chalk Ate the Floors of Their Cages" • Cyclops Joint, Festula Mucosus, Sacred Cows, Meatyard, Ustad Oni, Yohimbi Orchestra, S.T.A.R., Terminus and Jesus Penis. Wide dissimilarities and individual styles that are intelligent, entertaining and sometimes funny. This is NOT 16 tracks of lifeless whine and nonsense. Fast moving wall of sound exploiting diverse approaches. [LD Gregory at JS Laboratories, Box 710147, Houston, TX 77271, USA]

BRILLIANT RECORDS presents a delectable assortment of indie-pop treats for your pleasurable consumption: Sarah collides with Creation on Fudge's "Bomb Pop" 7" c.p. (\$3.50). It's post-Weller Brit invasion mod pop from the Waking Hours (7"/\$3.50 and 6-song cassette/\$4.25), droning, dissonant beauty from Aurora Paralysis (7"/\$3.50) and more scrumptious noise-pop from the pre-fudge incarnation Twitch Hazel and the Technical Jed (two 7"/\$5.50). Any three 7" for \$8.50. All prices are postpaid - overseas add \$1.50 per item. Send stamp or IRC to: Brilliant, PO Box 17116, Richmond, VA 23226, USA.

Live and well — living in a Cr02 C-60 Algorithmic one-of-a-kind expressions Music discovered on the cusp of time Performance on a virtual instrument. Send something of value: Don Malone, PO Box 42, Sharon, WI 53585, USA.

Q.R. Ghazala's **THERE IS A SECRET GARDEN** is available for \$8.00, or in trade for \$1.00 plus blank 60-min. cassette and plant substance of your choice (no contraband please). Also available for \$8.00 is Ghazala's **THE DREAM THAT INSECTS DREAM**, or in trade for \$1.00 plus blank 60-min. cassette and insect wing from your car's radiator grille. Experimental music for the initiated. SOUND THEATER, 3325 South Woodmont Ave., Cinti, OH 45213, USA.

MUMBLE MUMBLE MUSIC Enter the strange, wonderful world of Dan Susnara! If you like: alternative pop/wave, neo-psychedelia, goth/gloom/ambient, industrial, experimental, sound collage, you name it! This is definitely for you!! All tapes in \$4-\$5 range, chrome tape, real time. "AL" (453) now available!! (alternative pop, ala Smiths, Cure, etc.) for \$5.00. For a free catalog, write: Dan Susnara, 7806 So. Kilpatrick, Chicago, IL 60652. See *Blacklite Forest* review in GAJOOB #9.

Are you ready for an Aural Adventure? Then try Vincent Lee's first release, *Socks-N-Rugs-N-Rock-N-Roll*. Pop, rock, rap, jazz and experimental sound oddities all collide in V's universe. Televangelism, power tools, rock-n-roll, a scream in the night. Sonic vision or manic delusion? You decide. 45-minute Cr02 cassette, \$3.00 to William Barnes, Aural Adventures Productions, 2081 Revere Dr., Concord, CA 94520, USA.

SONGWRITER/PRODUCER looking for the next Gloria Estefan. Prefer Clear Lake City - Houston area resident. Ability to write lyrics or music, and play instrument is a plus. Send photo, bio (include birth date, marital status, education, etc.), and sample recording of voice. Send VHS video if you have it. Send to PRES-ENCE RECORDS, Dept. C, P.O. Box 2502, Houston, TX 77252, USA.

COPY, RIGHT? The Ohio Chapter of the Copyright Violation Squad invites you to send us information, clippings, quotes, cassette tapes, independent research, legal documents, or anything else pertaining to copyrights and copyright violations (especially in sound appropriation and/or sampling) for an upcoming multimedia project. All contributors will get a free copy of the finished project. Write to: The Copyright Violation Squad - Ohio Chapter, 6370 York Road, Suite 115, Parma Heights, OH 44130, USA.

TECHNO ELECTRONIC MUSIC released by GPC Productions is available directly from us. Currently we have 6 tapes which feature 2

bands on each and a full length CD from Non-Aggression pact. Each tape features a booklet of reviews and information. Most tapes are under \$5. Write for a free catalog. [GPC Productions, PO box 1515, Allentown, PA 18103, USA]

CRAWLING WITH TARTS has a new LP out called *Turntable Operas*, using old, homemade 78s as the primary sound source. Edition limited to 1000. Send \$7 (postpaid on American continent, overseas add \$2 postage) to ASP, P.O. Box 24908, Oakland, CA 94623 U.S.A. Write for catalog.

SELF-PRODUCED ARTISTS! Groups, Solos, Home-Studio Artists! Send me a copy of your best work (C-30 minimum, please) and get a free subscription to my cool, national newsletter and membership in a network of independent artists. We want to help you get an audience! Send to: Songster's Exchange, Dept. G, 364 Neptune Drive, Manahawkin, NJ 08050 U.S.A.

WHO IS BRIGITTE? Brigitte weaves a tapestry of sound that catches you and won't let you go. Artful songwriting, solid production and seductive rhythms make this album a must-have! Catch the moment before it slips away. Brigitte, *72 Hours In San Francisco*, Cr02 cassette, \$5.00 to Aural Adventures Productions, 2081 Revere Dr., Concord, CA 94520 U.S.A.

Classified ads are \$5.00/50 words (one free ad per issue for subscribers).

T.O.G. Recordings

All prices include taxes and shipping.
Send cash, check, money order, Amex, Visa or Mastercard # to: T.O.G.
2107 S. Oakland St.
Arlington, VA 22204
(703) 685-0199
U.S. currency only.



Primal Virtue "FREEDOM"
(cassette only, C-28) \$8.00 *8032
District Authority "17/8"
(cassette only, C-36) \$8.00 *8019
Late 4 Breakfast "Late 4 Breakfast"
(CD only) \$12.00
Late 4 Breakfast "You Are Hear"
(cassette only, C-62) \$8.00
Late 4 Breakfast "Downstairs in the Dryer"
(cassette only, C-60) \$8.00
Late 4 Breakfast "30 Seconds in the Bahamas"
(cassette only, C-60) \$8.00 *8095
Lucy Brown "Lucy Brown" [from 1989]
(12" LP record only, without Gene H.) \$8.00
The Rhinos "The Rhinos"
(12" EP record only) \$8.00
Toxic Armpit "Slash"
(cassette only, C-34) \$8.00 *8048
Toxic Armpit "Org"
(cassette only, C-30) \$8.00
Toxic Armpit "Anything Goes"
(cassette only, C-34) \$8.00
Spazz Nastic "Volumes 5" J-Cards
(original color-photo J-Card) \$1.00 each

Rev. Nate "Arsenio Hall" J-Cards
(original photo J-Card) \$1.00 each

The Fusion Hackers
"Best Of Spazz Nastic" [from 1989]
(cassette only, C-34) \$8.00
"Octavio Complete" [from 1990]
(cassette only, C-40) \$8.00
"Epic Vision Volume 1 & 2" [from 1991]
(cassette only, C-30) \$8.00 *8036
"The Rest Of Spazz Nastic"
(cassette only, C-40) \$8.00 [from 1988, 1989]
T.O.G. "Demo #1"
(cassette only C-14) \$6.00 [from 1990]
T.O.G. "Demo #2"
(cassette only, C-30) \$8.00 [from 1991, 1992]

Rev. Nate "Foundation"
(cassette only, C-74) \$8.00
Marty Connell "Angst"
(cassette only, C-20) \$6.00 *8100
Michael Davison "Fenster"
(CD only, 72 min.) \$12.00 *8040
"T.O.G. Sampler Cassette"
(C-30) \$6.00
Rev. Nate "Lay 'em On Down"
(3 new songs by Nate with 5 previously unreleased Primal Virtue recordings) \$6.00
"Death Metal Sampler From The U.S.A."
(CD only, 74 min.) \$15.00

*To sample some of these recordings via telephone, dial (202) 364-8463. It's a regular phone call. You can access specific recordings by dialing special access codes (listed after price above) at any time while in the main menu. To get back to main menu, press '#'.



SHOW US YOUR FACE!

GAJOOB is now compiling a VHS video collection from the worlds of DiY recording artists. What we want is 5-10 minutes of YOU! Keep it loose and informal. No productions please! Show us your home studio, show us your home, show us your street, show us your music, show us your face. Submissions can be on VHS or 8mm formats. No returns. Everyone on the final compilation(s) will receive a free copy. Deadline for the first edition is November 15, 1994.



HEY KIDS!

KIDSTUFF COMPILATION NUMBER ONE

GAJOOB is now accepting submissions for a new compilation tape called *Kidstuff*, to be comprised of songs for kids. New and old songs or stories — just make something a kid can enjoy. All those appearing on the comp will get a copy. Deadline is November 15, 1994.

submit



The submission policy of GAJOOB Magazine is simple. We review all work of a DiY nature which is available to the public. When sending your stuff for review, include contact information along with price (including shipping), whether you wish to trade with other DiY-ers and whether you wish to appear in GAJOOB's sampler tape series (open to all). You must include an extra copy of your release if you wish to appear on a sampler tape. We can review cassettes, CDs, vinyl, Mac software, VHS and 8mm video works. Send your stuff to:

GAJOOB

PO Box 3201 • Salt Lake City, Utah 84110 • USA

The DiY List

It's the new electronic mailing list from GAJOOB Magazine, with weekly updates of DiY information. New compilation projects, radio shows, distributors, collaborators, publications and others all looking for DiY recordings. The DiY List will also update you on new DiY releases and other news of what's going on with DiY recording artists around the world. The list goes out every Tuesday evening and is available at no charge to anyone with an internet address. To receive it send e-mail to the address below:

gajoob@utw.com



FEATURING THE WORK OF
DRAGON KONG
Bob Hawks
xantho

AND MORE

send 9 x 12 save for
free catalog!
cyborg sonix
po box 2194, sandy, utah
84091 usa



PO BOX 3201
SALT LAKE CITY
UTAH 84110
U S A

ADDRESS CORRECTION REQUESTED

BULK RATE
U.S. POSTAGE
PAID
SALT LAKE CITY, UT
Permit No. 6600